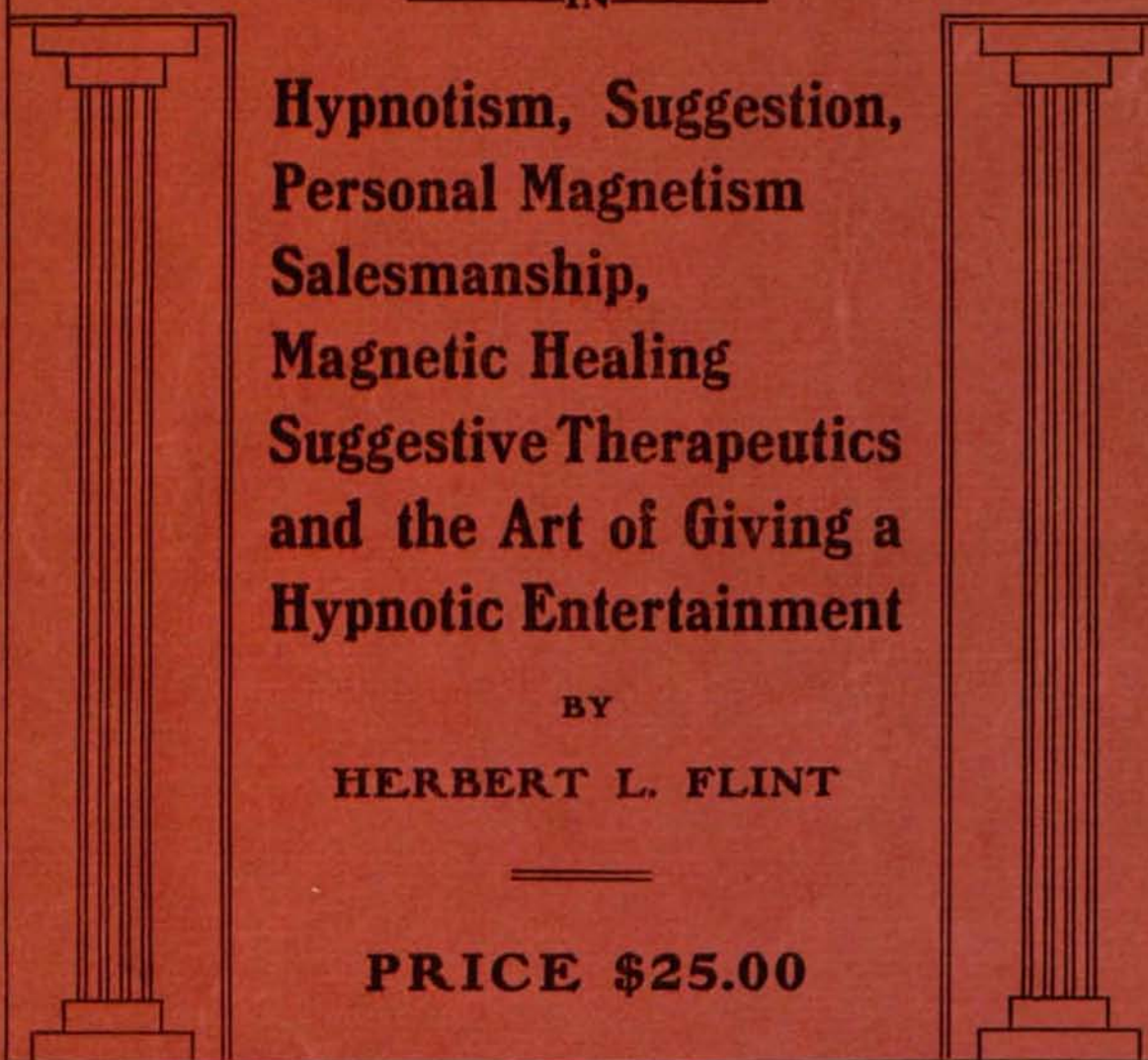


A COMPLETE COURSE OF INSTRUCTION

—IN—



**Hypnotism, Suggestion,
Personal Magnetism
Salesmanship,
Magnetic Healing
Suggestive Therapeutics
and the Art of Giving a
Hypnotic Entertainment**

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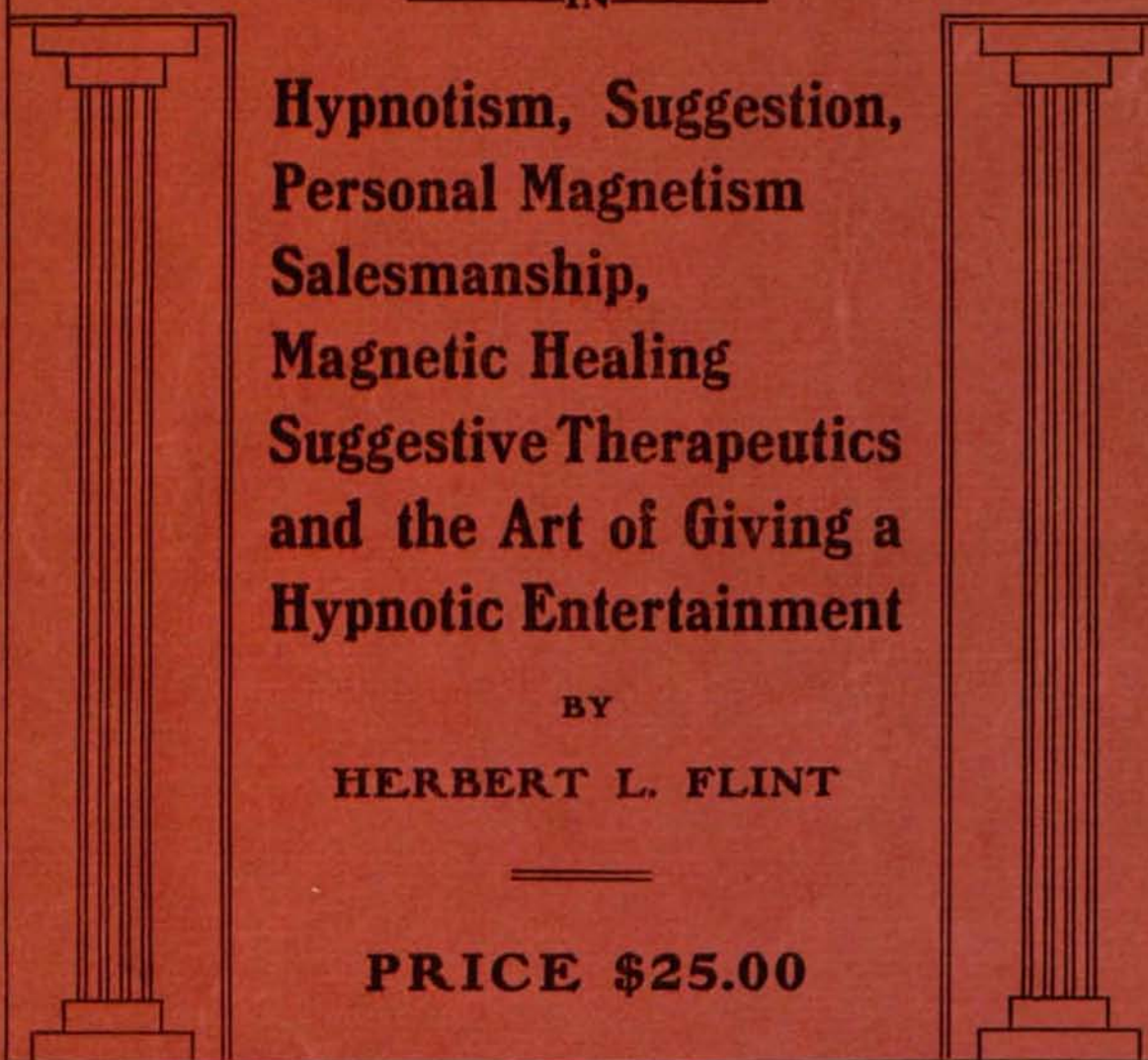
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AND
HOW TO ACQUIRE AND UTILIZE HYPNOTIC POWER

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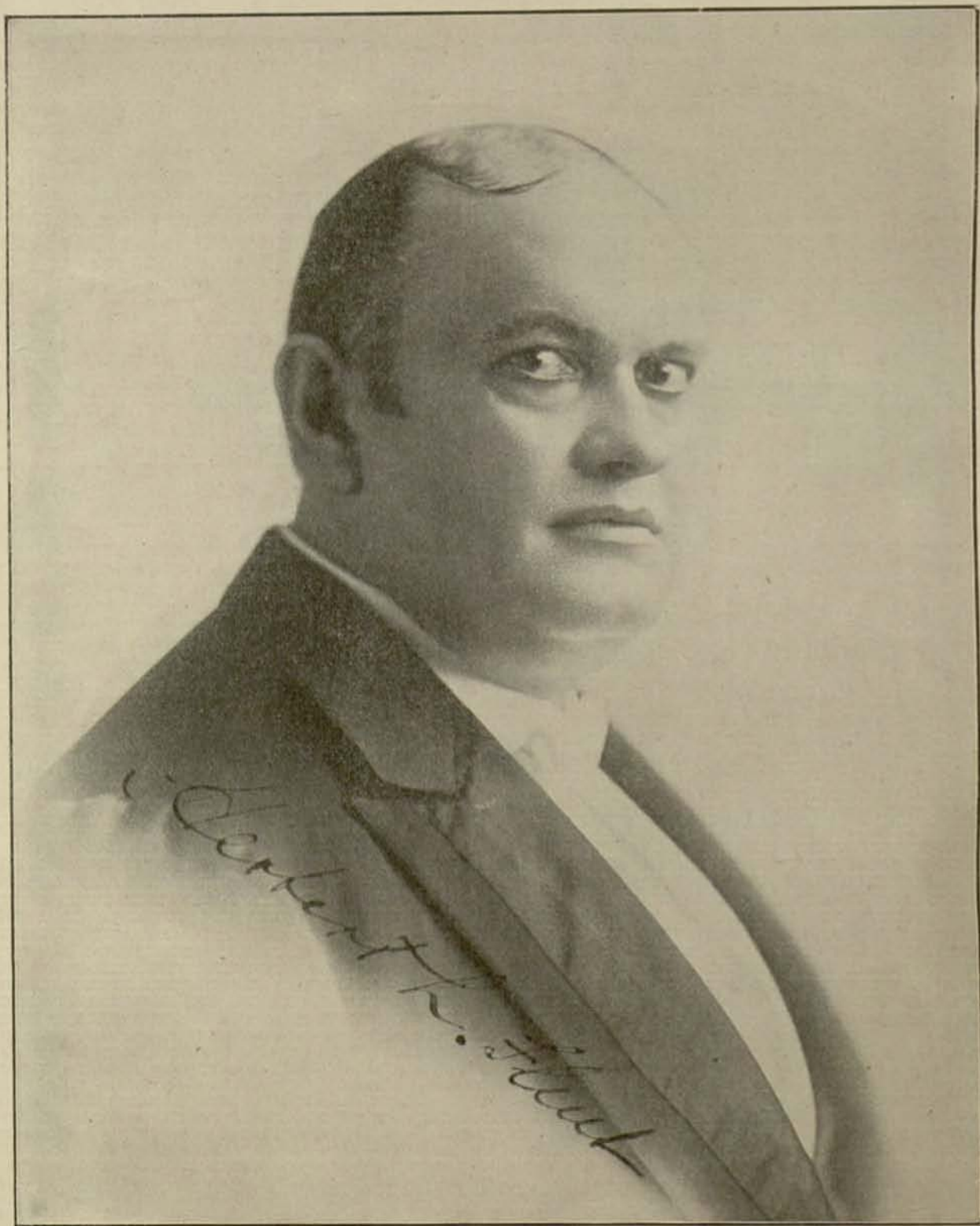
Herbert L. Flint

A thorough and practical Course of Instruction which teaches
how to develop and cultivate the subtle forces of nature which
lie dormant in every human being.

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Flint's College of Hypnotism, Cleveland, Ohio, U.S.A.



LESSON 1

SUGGESTION

Suggestion as it is generally understood by Hypnotists is the art or science of conveying a verbal or mental image to a subject's mind, either consciously or unconsciously.

If the suggestion is made in the proper manner, the subject who receives the suggestion acts upon it just as though he were doing it of his own free will. When the general public is brought to realize the marvelous power of suggestion it will be universally taught in the public schools. One branch of Suggestion is to-day taught in public schools, under the name of Psychology, but the study of Psychology, (while it gives a meager idea of the power of mind over matter,) does not convey to the student any practical information such as should be conveyed in order that he may get the real benefits which are to be derived from a thorough knowledge of Suggestion.

It is impossible for one to realize the great value of Suggestion until one has practiced it in all its phases and become thoroughly conversant with the laws and principles which govern it.

There are several methods of conveying suggestions. Possibly the most effective method is that which is known as Personal Magnetism.

In the practice of Personal Magnetism a suggestion is conveyed to another's mind through the art of persuasion or argument while he is in a normal state. Suggestion can also be conveyed by gestures, or through mental telepathy or by auto-suggestion (self suggestion.)

We may have fixed ideas along certain lines and on a certain subject and firmly believe in them. We hear some orator, with a musical voice, arguing against the principles which we firmly believe in and finally our minds are swayed and we change our opinion. This is the result of suggestion received through Personal Magnetism.

We may be having an argument with a certain individual who makes very positive gestures. Gradually we are brought to believe as the individual who is making these positive gestures wants us to believe. We cannot resist the magnetic personality of the individual or his gestures. That is the result of suggestion received through the use of positive gestures.

Every time we come in contact with an individual, male or female, we are influenced and are influencing others. It is impossible for two individuals to meet without one or the other making some sort of suggestion which will influence the other.

Suggestion is so wide in its scope and importance that we all should know more about it. If we did we would all understand each other better, and there would be less misery in the world. Often we criticize another for something he or she has done and for which that person should not be held responsible at all, because that person has simply worked out through the natural law of suggestion an idea conveyed by someone else.

If the individual who has been influenced in this way had been familiar with Suggestion as Hypnotists understand it, he would have followed a suggestion only when it was for his own good.

Therefore my advice to everyone is, "study the law of Suggestion and put the information into practical use, because it develops a personality and a force of character which cannot be obtained through any other source."

One who understands Suggestion as I teach it, develops a personality which is irresistible. It makes you master of men. You see things in an entirely different light when you understand the law of Suggestion. This cannot be acquired by simply reading books on the subject. The basis and fundamental principles of Hypnotism, Personal Magnetism, Magnetic Healing, Suggestive Therapeutics, etc., is Suggestion.

There has been a great deal of erroneous matter written upon the subject of Suggestion under various titles and many have gained a wrong idea of the possibilities and value of Suggestion through reading this worthless literature, which in most cases was written by men or women with little or no practical experience.

I am writing this Course of Instruction after an experience of 35 years in giving public exhibitions of the wonderful power of Suggestion. I have appeared in practically every city in the United States and Canada. I have appeared nightly in theatres where I have operated upon hundreds of subjects. I have performed every test known and some unknown to the general public and Scientific world and it is only natural that after so many years of practical experience I am better able to teach and discuss this subject than is someone who has not had such vast experience.

The longer I practice, the more simple this marvelous power appears to me.

Some operators try to shroud this wonderful science in a veil of mystery, but I have always, in my lectures and demonstrations endeavored to rob it of all mystery and place the Science honestly before the public, and to this I attribute my great success.

No other operator, as far as I am able to ascertain, has given as many public exhibitions as I have, nor have they had as large a number of subjects on which to operate. I hope I will not appear egotistical when I say that I believe I am in a position to teach the Science of Suggestion more thoroughly than any other individual. If any other man or woman had the same experience which I have had, they doubtless would be able to do the work at least equally as well, if not better, but I am fortunate in having had the experience.

I expect soon to retire from the public stage and I feel that in establishing this College, I am doing the world a great service in placing before it the methods which I have developed in my many years of practical experience. I am sure that when my students put this information into practical use as I shall direct in this course, they will agree with me, that never before has information on the subject of Suggestion been brought to their attention which can in any way compare with it from a practical standpoint.

Suggestion is in a measure, somewhat similar to electricity in that there have been many theories advanced in regard to it, but few of these theories have been found practical.

I do not propose in this course of instruction, to take up

the student's time in advancing theories which are of no practical value. It is necessary for the student to have facts not theories, and I shall put forth my efforts with that purpose in mind.

LESSON II

The Science of Suggestion, is probably better known to the public under the name of Hypnotism. It should never have been called Hypnotism but should have been called Suggestion because Suggestion covers the entire field, whereas Hypnotism only covers one branch of the Science. In other words, Hypnotism is a sleepy condition produced by suggestion. Magnetic Healing is a condition produced by Magnetic Passes, which in turn, convey the suggestion to the mind of the individual who is being treated by Magnetic Healing.

Personal Magnetism is another branch of Suggestion as I have heretofore explained, (and one which I shall treat fully later on in this course,) so that all of these various branches of the Science are really and truly the result of Suggestion, and had the Science been properly named Suggestion in the first place, it would have prevented a great many erroneous ideas on the subject and the Science would have been in better repute and on a higher plane in the Scientific world than it is today.

The majority of Scientists of today, are inclined to apologize to the public for even reading the literature which has been printed upon the subject of Hypnotism.

The majority of people treat Hypnotism as a joke and yet there is no question but that it is the most valuable Science known to mankind.

It is just as natural to use Suggestion and be influenced by Suggestion as it is to eat or drink. It is a natural law which we cannot get away from, therefore, am I not reasonable when I state that a law which is used by everyone should be understood by everyone. I want every student of this course to read this instruction over and over again. Get it well in mind, experiment, learn it, put the information into practical use, and you will see a wonderful development in your character in an amazingly short time.

I have fulfilled many engagements in various theatres and as was always my custom, I taught the science whenever the opportunity afforded. In many of these places that I have visited, I taught students on my first appearance and I have yet to meet the individual whom I had taught years and years ago, who is not always glad to see me and shake me by the hand. Invariably they have told me that they would not have missed the information which they obtained from me for anything in the world. They said this because they had been successful in life. The knowledge which they obtained from me on the subject of Suggestion had helped them in so many ways, and my dear student, I will do the same for you.

Now just remember this one point. LET IT SINK DEEPLY INTO YOUR MIND THAT THE MORE THOROUGHLY YOU GO INTO THE SUBJECT, THE MORE YOU STUDY AND PRACTICE IT, THE GREATER WILL BE YOUR SUCCESS IN LIFE.

It makes no difference to me in what field you enter, you will always find an opportunity for the use of Suggestion and the more thoroughly you understand it and practice it, the greater will be your success. This applies to those in every walk of life. It makes no difference to me how unfortunate or poor you may be at the present time, if you will put the information contained in this course into practical use, it will prove to be the best investment you ever made in your life and it will convince you beyond any question of doubt, that what I say in regard to its being taught in public schools is true.

Never a day passes that I do not see hundreds of victims who are kept back simply because they lack the knowledge of the Science of Suggestion and its effects.

On the other hand, you frequently meet those who just naturally use Suggestion and that is why they achieve such great success in life. If these individuals knew it scientifically, as I teach it, they would achieve greater success.

In this course of instruction, I shall give practical tests in various branches of the power of Suggestion. These are given for the purpose of convincing you that you have the power just the same as I have. When you see the results of the demonstrations which you will make, it will give you confidence in yourself which you cannot obtain through any other source, and confidence is absolutely necessary to success in the practice of Suggestion, the same as in any other line or study. The more confidence you have in yourself and in your ability to control others through Suggestion, the greater will be your success. The various physical tests which you will find later given in this course, are simply given for the purpose of convincing you that you have the power.

There is a humorous side to almost everything, and while I have been criticised by many for not devoting my time and energy to the scientific side of the question rather than to the amusement side of it, I still contend and shall always contend that I have done a great work and a great amount of good in spreading this knowledge of Suggestion by giving amusing exhibitions,--a great deal more than I would have accomplished had I confined my efforts purely to the scientific part of it. Believing as I do that a public exhibition of Hypnotism brings the subject to the minds of the public more than any other possible method of presenting it, I intend in this course to give special instructions relative to giving public exhibitions, because the more public Hypnotists we have the greater the number of people who will become interested in the subject of Suggestion. In other words, it causes many who attend these exhibitions, to think and they see something beyond the surface, and for that reason I have no apologies whatever to make for leading the life of a public Hypnotist, or for teaching others to follow in my footsteps.

I have taught directly or indirectly most of the successful public Hypnotists in the last 25 years, among them I might mention X. La Motte Sage, Sylvian A. Lee and Thomas F. Adkin.

I mention these gentlemen because they were exceptionally successful as public operators and appeared before the public for many years.

I will confess that to a certain extent, I have been selfish

in that I have not taught all of my methods for producing Hypnosis until I decided to write this course of instruction, and in this course I have endeavored to give my latest and best methods, the *methods I am using at the present time.*

There are no methods in existence which can compare with mine in producing Hypnosis in the shortest possible space of time, and if you have had any experience at all and will give my methods a trial, you will be forced to admit that what I say is true.

At first, I want you to read over this instruction under the heading "Suggestion" several times, get familiar with it and my ideas. It will help you to understand me in the rest of the instructions which I shall give you.

I will now proceed to the subject of concentration.

LESSON III

C O N C E N T R A T I O N

In order to succeed as a Hypnotist or in Personal Magnetism, or Suggestive Therapeutics and Magnetic Healing, one must be able to concentrate his mind without allowing other thoughts to enter. In fact you cannot succeed in anything unless you concentrate every effort on the object you wish to attain. By concentrating your mind intently on anything, you develop certain brain cells which assist you in bringing about the result you desire; therefore, practice concentrating the mind. A good exercise to train you in concentration is this: Go alone into a room where you will not be disturbed. Place a watch on a table, and then think of one thing, and see how long you can keep your mind on it without allowing other thoughts to enter. When you first try this, you will be surprised at how short a time you can keep your mind on one subject. After practicing it for a few weeks, you will be further surprised at how you are improving your power of concentration. This also has a tendency to develop the memory. After awhile you will be able to concentrate your mind anywhere, any place, without allowing conflicting thoughts to enter it. This will enable you to influence others especially by telepathy, and will also give you confidence in yourself that will enable you to work wonders.

To influence anyone by telepathy you must concentrate your mind on the individual whom you wish to influence, talking to him mentally, just the same as if he were personally present, making your suggestions to him as positive as you possibly can, and without allowing other thoughts to enter the mind. Try to influence him at a time when you feel he might be in a receptive state. By receptive state, I mean a quiet frame of mind. It is impossible to influence one by telepathy if he is engaged in a heated argument or in the excitement of business affairs. Meal time is usually the best time to try to influence people at a distance by telepathy because while they are eating they talk less and do more thinking, and I find that they are more open to receive telepathic suggestions and act upon them at that time than at almost any other, unless it is just after they retire when they are just about ready to fall asleep.

Another good exercise to develop the power of concentration is to look at someone sitting ahead of you in a theatre, church, etc., looking intently at the base of their brain and concentrating your mind on them, speaking mentally to them, commanding them to turn around. Do this as intently as you possibly can without allowing other thoughts to enter the mind. In a short time you will notice that they will become restless, they will begin to look from side to side, and it will be only a short time before they will turn around. If you are concentrating your mind properly, you will succeed eight times out of ten in this experiment. When you do this successfully a few times it gives you confidence in your power of concentration. In order to succeed with a subject for ordinary hypnotic experiments, it is necessary for you to teach the subject to concentrate his or her mind. Many people get the idea that only weak-minded people are good subjects for the Hypnotist. Now, a weak-minded man or woman cannot concentrate the mind, therefore, they invariably make poor subjects. Oftentimes stubbornness is mistaken for will power. Oftentimes illiterate men or women are able to concentrate their mind easier than a highly educated man or woman, simply because their thoughts come more slowly and it is less effort for them to concentrate the mind. Slow thinkers find it easy to concentrate their mind, and that is why a great many slow thinkers prove to be easy subjects. It is easier for the operator to hold the attention of this class of subjects on the suggestion which he desires them to act upon. In hypnotizing a subject you must gain his confidence, and to do this, you must do everything that will impress the subject with your ability. Make him think you know your business. Never attempt a test of any kind unless you know just how to make the suggestion and how to direct the subject to concentrate his mind. If you do make an error in giving a suggestion, pass the error by as though it amounted to nothing. Attach no importance to it. Every Hypnotist (and this includes myself) makes errors of this kind. When I make an error of this kind, I pass it by just as quickly as I possibly can. I attach no importance to it. I do not become frustrated, as I have often seen other Hypnotists become when they made an error in giving a suggestion. You will find that to practice hypnotism develops your power of concentration to a marvelous degree in a very short time. It is like developing the muscles of the body. If you use the muscles you develop them. If you exercise your mind by concentrating it at every opportunity, you quickly develop your power of concentration.

LESSON IV

P E R S O N A L M A G N E T I S M

Personal Magnetism is the art of swaying the minds of others by magnetic power and is the most valuable branch of Suggestion from a practical standpoint.

A larger percentage of people can be quickly controlled by Personal Magnetism than by any other method of Suggestion, because through Personal Magnetism you control the individual while he is

in his normal condition. In other words, you make him do things you wish him to do or see things in the light you wish him to, though he may be directly opposed to the suggestion before you begin to exert the marvelous influence of Personal Magnetism.

It is an inborn quality and can be developed, though it is somewhat difficult for some to acquire. Everybody can increase their powers of Personal Magnetism if they will study and practice it. It is like everything else, it can be improved by use and study.

Some possess Personal Magnetism naturally, others must acquire it, but everyone has it to a greater or lesser extent, because everyone can influence somebody and the individual who uses it consciously, naturally has an advantage over another individual who uses it unconsciously.

There are no instruments capable of recording this tangible force, Personal Magnetism. It is far more powerful than electricity, though like it inasmuch as it is imperceptible in its quality.

No one can resist the man or woman who has the power of Personal Magnetism well developed. They come first on the list in all things.

They are individuals we are all glad to know. We like them, though many times we do not know why. They may be beneath us in intelligence and social standing, yet we like them just the same.

Those who are fighting life's battle without developing this wonderful force, are pushed to the wall to make room for those who have developed it.

Some of the ugliest and seemingly most unfortunate human beings have lifted themselves out of the depths of misery and despair through their own personal efforts by developing Personal Magnetism. The unfortunate ones can ultimately win success in everything if they will apply the methods outlined in this course, and many times they will be able to surpass the supposed naturally magnetic person, because they will be using this mighty power consciously and in that way get the very most out of it, while the other individual will be using it unconsciously.

One of the homeliest men I ever knew possessed a supply of Personal Magnetism unsurpassed among my acquaintances. One of the plainest young ladies among my friends, was the most magnetic woman I ever met. She had a score of friends and admirers at her "beck and call" while many good looking women failed to impress the same gathering or circle.

The first thing to do to develop it is to cast aside all doubt and skepticism. Delve into the subject with an earnest desire to develop the mighty force which lies dormant within you.

Start with a firm determination to succeed. Laugh at the thought of failure and you cannot help but develop a charming and forceful magnetic personality.

One of the first things to do is to lift up the curtain behind which your personal qualities are hidden from the world and expose them to your own scrutinizing gaze.

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pal hobby is, and then when you meet him, lead him to believe that you are interested along the same line, but of course, before you do so be sure to get posted on the hobby to some extent. If an individual sees that you are simply talking about his hobby and know nothing about it, he will become disgusted, but if he feels that you have looked into the matter to some extent and talk fairly intelligently upon the subject, he immediately forms a liking for you which is hard to overcome by any ordinary mistake you might make. In plain language, you simply flatter him, but one must be very careful not to overdo this. We are all susceptible to flattery. Whenever you are complimented upon your ability along certain lines, you naturally feel that the individual who is paying you the compliment, is a man of good judgment. If you compliment a young lady on her beauty and do it sincerely, she will never forget it, and will always like you, even though you may be the homeliest man in the world.

There are more ways of complimenting a lady than one. It would be ridiculous to tell a lady who was absolutely homely that she was beautiful, but you can always find something beautiful about everyone. If it is not the face, it may be the hair, the eyes, the teeth, the hands, the feet, and if we have anything that is beautiful we like to have people tell us so, IF THEY TELL US IN THE RIGHT WAY. The man or woman who is an adept in paying compliments, can succeed in almost anything. We all have splendid opportunities for developing that part of Personal Magnetism known as complimenting others, because there are so many ways in which it can be done. I advise you to practice it at every opportunity, as the only way you can develop it is to practice it.

LESSON VI

Every man likes to be told of his ability in his particular line. He likes to have everyone tell him that he is well dressed, that he looks well.

There are a hundred ways whereby you can compliment a man and make him think that you have marvelous judgment and the same is possible with the opposite sex.

In using Personal Magnetism, you are conveying suggestions to the mind of an individual while he is in his normal state, therefore the field is open to you. The only dangerous phase connected with the Science of Suggestion is Personal Magnetism. That is why I claim that everyone should be compelled to study it.

If you saw a trolley-wire that had fallen from its support, sputtering in the street, you would give it as wide a berth as possible. Why? Simply because you know it is dangerous to touch it unless you know how to go about it. The same is true with Personal Magnetism. If you understood it, it would not be dangerous in the least. I am not referring now to the danger, so far as the health of an individual is concerned. I am speaking of the danger of influencing people to do things which they ordinarily of their own free will would not do. Strange as it may seem to you, you cannot hypnotize anyone through the ordinary methods of Suggestion and make him do anything that he would not do in a normal

state; YET, YOU CAN THROUGH PERSONAL MAGNETISM, OR THE ART OF PERSUASION, make the individual do things that he would ordinarily not think of doing.

Through persuasion or Personal Magnetism individuals have become dishonest. Crimes of every description have been caused through the art of persuasion. Men have left their wives and children through the art of persuasion. Women have forsaken their husbands and children from the same cause. It is a power that no one can resist when used by an expert at the proper time and in the proper way. By this, I do not mean that an expert, walking along the street, could meet an individual and in five minutes cause that individual through persuasion, to rob a bank, leave his wife or leave her husband, but if the power of Personal Magnetism is used a reasonable length of time, there is, in my opinion, no one unacquainted with its workings who can resist its influence, either for good or for bad; but when you have a knowledge of Personal Magnetism and its effects you are immune to its influence. "Knowledge is Power."

Even people who understand Personal Magnetism thoroughly are often times, before they realize it, subject to its influence, but he who understands it also understands how to throw the influence off and in this way has absolute protection through perfect self control. In every instance if you knew that someone was influencing you by Personal Magnetism to do something that was repugnant to you, YOU WOULD ONLY HAVE TO CONCENTRATE YOUR MIND ON THE THOUGHT THAT YOU WOULD NOT PERMIT THIS INFLUENCE TO AFFECT YOU.

If you were soliciting Life Insurance, you would not solicit among Life Insurance Agents, and if you go forth to use Personal Magnetism you would not try to influence those who you knew understood it. If you understand it and an individual tries to use Personal Magnetism on you, you at once recognize it and know that individual may be using it upon you unconsciously. You will frequently laugh to yourself when the effort is made because you realize that you have the situation well in hand.

But it is not so with those who are unfortunate enough not to understand the scientific effect of Personal Magnetism.

I firmly believe that crime would be reduced one half if Personal Magnetism and its far reaching effects were taught in public schools.

Every young lady should study it until she thoroughly understands it, as it affords her a protection all through life that will be valuable to her, to an extent that cannot be estimated.

Never permit yourself to believe that anyone is your superior. You can maintain this attitude without appearing egotistical. If there is anything that will destroy all the good effects of Personal Magnetism, it is for one to appear egotistical. There is a vast difference between egotism and confidence, though many people mistake one for the other. Be confident in everything you do.

LESSON VII

You should cultivate a love for children, also cultivate a cheerful disposition; try to avoid worry. You cannot worry and have a Magnetic personality at the same time.

It is well to study and cultivate a smile which is pleasing, natural and charming.

Cleanliness is absolutely essential in the higher development of Personal Magnetism. While there are many individuals who might be classed among the filthy, who have a wonderful influence over people, if these same individuals were neat and clean, their power would increase at least by half.

In practicing and developing Personal Magnetism, begin at home among your most intimate friends. If they feel that a change has come over you, at first they will begin by remarking that you do not act as you used to, that you are more agreeable, etc. This gives you confidence in yourself and this confidence enables you to go forth and use the influence on others. Others will say in regard to you, "Hasn't George changed wonderfully?" "How different he is from what he was a short time ago."

There are thousands of little things you can do for your friends and members of your family which will cost you nothing and which will warm their hearts towards you. You will feel it and so will they and when you see the results of these experiments it encourages you to try it with other individuals.

When using Personal Magnetism, never, under any circumstances, display anger should the individual whom you are trying to influence say something which would ordinarily vex you. The more you can avoid anger, the better your development of Personal Magnetism.

MANY PEOPLE MISTAKE STUBBORNNESS FOR STRONG MINDEDNESS. A strong minded man or woman is the individual who can control himself as well as others. You can ask a hundred individuals if they have a strong mind and they will all answer in the affirmative, and each of them will tell you that his mind is especially strong, and yet it is the easiest thing in the world to make them angry. All you have to do to make them angry is to say that they do not impress you as being individuals with strong minds. I have frequently tried this experiment and by following this suggestion up a little I would have a fight on my hands, yet these people think they are strong minded.

A strong minded man is a man who can control his temper even in the most trying circumstances. It requires will power to do that, but it does not require any will power to be stubborn.

A balky horse is stubborn. No one could accuse him of being strong minded because you cannot drive him, and the same rule applies to stubborn or balky men and women. Therefore, learn to control yourself under the most trying circumstances. Do not give away to your feelings even when you are alone, though it is preferable to do it when you are alone rather than when you are in the presence of others. When you see that you can control yourself, even alone, it gives you a confidence in yourself which nothing can destroy.

One of the most essential things to develop in Personal

Magnetism, is the ability to concentrate the mind. If you lack in concentration you are a poor listener. In conversation it is important that you concentrate your attention on what is being said to you. Nothing so irritates a person as the thought that you are paying no attention to what he is saying. A GOOD LISTENER IS ALWAYS APPRECIATED. Do not allow yourself to think of various subjects when a person is speaking to you. Try to appear deeply interested whether you are or not, and smile whenever you think it necessary as though you thoroughly appreciate what they are saying.

LESSON VIII

HYPNOTISM IN SALESMANSHIP

Hypnotism or Suggestion plays an important roll in the success of salesmanship in any form. By salesmanship I do not mean simply the selling of goods. SALESMANSHIP, AS I CONSTRUE IT, IS THE SELLING OF ANYTHING. If you are selling your services to another, that is salesmanship. If you are selling drygoods, that is salesmanship in the sense I construe it; therefore, in applying Suggestion in selling your services to an employer, the same rule holds good as if you were a traveling salesman for some wholesale firm, or if you were a clerk behind the counter in a retail store. Confidence plays an important part in successful salesmanship. You must have confidence in your ability to sell. You must have confidence in the article you wish to sell, if you hope to attain the greatest possible success. If you are selling your own services, you must have confidence in your ability before you can reach the goal you are striving for. If you feel that you are lacking in confidence, treat yourself by auto-suggestion, as explained heretofore in this course.

When entering the presence of an employer to sell your services, appear confident in your ability to please him. Make up your mind before you go to see him that you will succeed if he gives you a trial, and approach him something like this: "Mr. Jones, I would like very much to secure a position with your firm, and I believe I can give you a service which will be valuable to you and to your business."--All the time you are talking to the individual to whom you are making application, look at him between the eyebrows, without blinking, and try to arrange it so the light is shining on his face,--not yours. It is not always possible to do this, but it is a good thing to remember because you have him at a disadvantage, as you can study the expression on his face better when you see it clearly. Oftentimes a busy business man is bored by people who apply for positions, and that is one thing you must seek to avoid. When you are selling your services or any article, and you see from the expression on the individual's face that he is bored, it's time for you to get out and seek another interview when he is in a more receptive mood. Always try and arrange your interview at a time when the person is not extremely busy, and it is always a good plan to do this by appointment. You can make the appointment by letter or telephone, but impress upon the individual that you want this interview at a time that will be con-

venient for him, and that you can arrange your time to suit his. When you have secured the interview, be as pleasant as you possibly can without overdoing it. Be positive in your statements and understand thoroughly the subject on which you are talking, otherwise you are apt to make a poor impression. Try to make the individual think you are just the man he requires, and if you are seeking a position, don't start off as many do by asking the office hours and the salary. Impress upon him the idea that office hours and salary are the least important thing to you. Tell him when the question of salary or hours comes up that you know you will be treated right and this is all you ask. The question of hours and salary you are willing to leave to him, and say to him that he need not consider this at this time,--that you are perfectly willing to try the work and let him fix the salary afterwards. Then when you get the position, it's up to you to make good, and to do this, study the business from every standpoint, taking no account of the number of working hours in a day or week. Be there all the time and work good and hard, just the same as if it were your own business, and you may rest assured that you will be properly rewarded. Most people think that their interest ends when they get a position. They watch the clock, ready to drop the pen or anything they may be doing, just the moment the bell rings. These people go through life complaining about hard luck and the hard time they have to get along. The real valuable people are always properly rewarded. Sometimes it comes a little slow, but it's sure to come. No man lets his valuable help go unless he is forced to by circumstances over which he has no control. The best help are always the last to go in any business. Just remember that point and it will help you a great deal all through life. It's almost impossible for a man who needs help to refuse to employ an individual who comes into his office and tells him he is willing to work on a trial basis, and accept at the end of the week what the employer thinks he is worth. If he says he has nothing for you, tell him if he will let you hang around the place for awhile, that you believe you can find a position which will prove profitable to him. Be persistent but not annoying and you are bound to get there, but then when you do get a chance just remember that your part of it has only just begun. You must "make good," and in order to "make good," you must put in long hours and turn out a great deal of work, and you can accomplish this, if you only make up your mind to do so. If you are a traveling man selling goods for a wholesale house, study the articles that you are handling, so that you know everything that is to be known about them. You must understand the details, so that no matter what question is put to you, you can give an intelligent answer. Then try by appointment, to secure the attention of the purchasing agent, at a time when he can conveniently see you, and when you approach him, shake hands with him cordially, and while shaking hands with him, look at him between the eyebrows, without blinking your eyes, and concentrate your mind determinedly that he must buy your goods. During the time the individual is talking to you, appear to be a good listener, at the same time concentrate your mind as follows: "You will want my goods; you must buy them; they are just what you need; you will like my line," etc. Repeat these suggestions over and over in your mind. Do not give

him the impression that you are staring at him. Occasionally look away to rest your eyes but when you do look into his face, always look at him between the eyebrows. That point of the face, we have found, enables the operator to influence the individual easier than by looking at any other point. This gives him the impression that you are looking at him in the eyes when in reality you are not, and every man is favorably impressed by an individual who can look him as he terms it, "steadily in the eye." You will find you can look at an individual more steadily by looking at him between the eyebrows than if you were looking at him directly in the eyes. Another thing, you will find that by looking at the individual at this point, you can read the expression on his whole face better than if you look in one eye at a time, as you cannot look into both eyes at the same time. Just try it, and you will find that you get a more comprehensive view of the individual's face than when you direct your gaze first to one eye and then the other, as many people do.

Talk to the individual in a convincing manner. Try to make him believe that what you have to offer is just what he needs. When you make gestures, make them downward, as all positive gestures are made downward. Negative gestures are made upward. When you wish to impress a person with your views and ideas, the gestures must be made downward with the fingers of the right hand open and as you bring your right hand back to start the gesture again, gently close the fingers and only open them as you start the gesture downward again. The downward movement should be positive and the upward negative. By this I mean the downward movement should show force, which requires a more rapid movement than the upward slow or negative one.

LESSON IX

Never permit yourself, when trying to sell goods, to lose your temper. You might just as well quit as to try to sell goods when you are angry. When you leave the presence of a man, if you have failed in your efforts to interest him, do not leave the man feeling in the slightest degree disappointed or angry, because there may come a time in the near future when you might want to see that man again, and even though he may have been sarcastic and have said things which ordinarily would cause you to become angry, you must learn to control yourself; never show by any expression or word that you are the least bit perturbed. If you do this, after you have left his presence, he will say: "That's a nice fellow anyway. I said a few mean things to him, but he didn't get angry." The next time you see the man, he will treat you differently.

You cannot always expect to sell a man the first time you see him. It may require several interviews, and it takes some time to gradually work up a sale on either your services or any article.

Be sure that your personal appearance is neat and that no disagreeable odors are present. I have known bright men who would ordinarily be termed "first-class salesmen" who had a bad breath and in their enthusiasm, describing their goods, they would lean forward towards the purchasing agent, and that unfortunate individ-

ual would be compelled to move away in order to escape the disagreeable odor of the breath of the salesman. This is an incident which has happened to every purchasing agent, and if you will inquire of them, they will tell you that this is a fact. Now, how can anyone expect to sell goods under such circumstances? Personal appearance plays a very important part in successful salesmanship. A man must have this in addition to good argument and a thorough knowledge of the article he is trying to dispose of.

The same rule applies to the clerk behind the counter, and if you observe this it will only be a short time until you are promoted. It isn't necessary for you to keep telling your employer of your great success along any particular line. They soon find this out, it comes back to them in many ways. Whenever you are able to call your employer's attention to your success in selling goods, do so, without appearing to be doing it for the purpose of "making yourself good" in his eyes; but one must be very careful in doing this and use a great deal of tact, otherwise the employer becomes bored, a feeling you will find it hard to overcome. You must study your work and whenever you have an idea that you think is worth adopting, ask the proper individual to whom the idea is to be presented if he does not think it would be a good idea, etc. This will soon get back to the employer and he will readily understand that you are thinking about the business, and he likes to have people around him who think about the business. After you have suggested a few good ideas, he will usually reward your efforts in a substantial way. This same rule applies to the clerk behind the counter, the bookkeeper, the stenographer and the traveling salesman. You can make these rules fit your particular case.

Study the instructions in this course on Personal Magnetism, then apply Personal Magnetism to salesmanship, but do not think you can succeed by simply influencing people. Your work must speak for itself, and in order to do this, it must be good work. The successful salesmen are paid the big salaries, and Personal Magnetism is only one feature which must be developed. If you are a traveling salesman, you know that you must see a certain number of people every day. You cannot sell everyone. The more people you see the more you sell. Keep hustling-keep going. You cannot sit around the hotel visiting with the boys, when you ought to be out hustling, and expect to sell goods. You have got to work for your employer when you are out of his sight just the same and even more so than when you are in his presence. Don't think that he does not inquire about how you attend to business when he is not around, he has many ways of doing this. You must have lots of energy and do good hard work, if you ever hope to attain success in anything. Keep studying your business all the time. Every moment that you have to spare, think about it and see how you can improve your argument, and do everything you possibly can to advance, and you will soon reach the topmost rung in the ladder of success.

LESSON X

SUGGESTIVE THERAPEUTICS

Suggestive Therapeutics is the treatment of diseases by Hypnotism or Suggestion.

There are many diseases which the human family is heir to which will not respond to medical treatment but yield promptly to Suggestive treatment. Especially is this true in nervous diseases or hysterical patients. Bad habits of every description yield promptly to Suggestive treatment when properly applied; in fact my experience leads me to believe that every disease which can be cured by medicine, can also be cured by Suggestive treatment, and many cases which will not respond to medical treatment, can be quickly cured by Suggestive treatment. This is especially true in chronic diseases, as really those who suffer from chronic diseases have tried everything in the medicinal line for their disease, and unless something is given the patient entirely different from what he has already had, the prospect of a cure is very uncertain, and in these cases marvelous results have been obtained through the use of Hypnotic Suggestion.

One does not necessarily need to understand Physiology in order to treat diseases by Suggestive treatment, because the treatment for every disease is practically the same through Suggestive Therapeutics; in other words, you try to put the patient to sleep by any of the methods given in this course, and after the patient is asleep, or after you have worked on the patient for ten or twenty minutes, trying to put him to sleep, you give your suggestions for the cure.

I believe that I was the first man to discover that diseases could be cured by Suggestion, whether the patient was in a deep state of Hypnosis or not, and after I found this to be true I had much greater success, because it was formerly understood that the only way a patient could be cured by Suggestive Therapeutics was to place the subject in a deep state of Hypnosis and many patients failed to get the benefit of this form of treatment because they were not easily put to sleep. The operator would try the patient four or five times and having failed to get the patient in a deep state of Hypnosis after that time, would make no further effort to treat the case.

In a series of experiments which I made a number of years ago, I found that by getting the patient in a quiet passive state, which can always be accomplished by the methods herein described, then by suggesting to the patient while in that passive state, I secured results that amazed me. I further found that in this passive state, many patients were more susceptible to Suggestion for the cure of their diseases, than they were when in the deepest stages of Hypnosis. Therefore, whether I succeed in getting the patient to sleep or not, I give my suggestion for the cure just the same. I never devote more than half an hour once or twice a day in treating the patient by Suggestion. Usually once a day is sufficient. The total process should not occupy more than half an hour.

When in the presence of your patient, always appear confi-

dent that the final results will be perfectly satisfactory to him. Never allow the thought of failure in his case to enter your mind, because, "thoughts are things" and sensitive patients many times get your very thoughts, and it is a fact that if your thoughts are those of confidence in your ability to cure a patient, it helps him. If in your thoughts you lack confidence in your ability to cure him, it makes it hard both for the patient and yourself. The more confidence you have in your ability, the more the expression of your face shows it. The patient unconsciously looks into your face for hope, and if you feel that you can cure him, he finds hope written there. This is most important. Keep it well in mind when treating, and never by any word, thought, deed or action lead the patient to believe that there is a chance that you may fail to cure him. If you will do this, and do it properly and with enthusiasm, you will be astonished at the marvelous results that you can obtain.

Patients suffering from practically every known disease can be benefited and have pain cured through Hypnotic Suggestion. Therefore, treat everything and anything EXCEPT CONTAGIOUS DISEASES. While I have treated many contagious diseases by Suggestion with marvelous results, I would not advise any student to do so.

I have frequently been asked if I thought Suggestion could be successfully used in the treatment of germ diseases and I emphatically say "yes", though I know I am apt to be criticized by many for making such a statement. There are some things about Hypnotism and its effects which we do not understand. We only know the results and there are many things about the Science which are hard to explain, but we know that by following certain rules, we get the results we are looking for, even though we cannot explain how we get them. This is true of many things outside the realm of Hypnotism and Hypnotic Suggestion.

I have my own theory on this but I do not propose in this course to advance theories which I cannot prove, and for that reason I decline to give it. I will let each student work his own theory out for himself.

LESSON XI

It is a well known fact that at religious meetings, where people have become hysterical on the subject and have thought about and pictured the terrible sufferings of Christ on the Cross, that they have practically taken on this very condition. In other words, Medical Authorities report several cases of the Stigmata appearing on people who have attended religious ceremonies. These medical reports state that people have actually bled in the palms of the hands, where the nails were supposed to have pierced them, and also in their sides where the spear was supposed to have been thrust.

In my own experience I have had many similar demonstrations. To illustrate this further, I have hypnotized a large number of subjects at one time and told them that when they opened their eyes they would believe that they had been stung by bees. Very sen-

sitive subjects would try to fight the bees away in the most frantic manner and after having awakened them from the Hypnotic condition, their faces and hands would show the same condition as if they had actually been stung. Now, if this statement is true, and every public Hypnotist has had the same experience, don't you think it would be just as easy to force disease germs from the system of a patient by Suggestion, as to raise a lump on one's face or arm by Suggestion?

The mind has a tremendous effect upon the body, more so than most people realize, and by getting the proper impression firmly fixed upon the mind of a patient, marvelous results may be expected. The more thoroughly you impress that which you wish to accomplish upon the mind of the patient, the greater will be your success.

In small veins the flow of blood can be controlled by Suggestion. This I have frequently demonstrated on the stage. Everyone who has attended a Hypnotic exhibition, has witnessed the test of showing the subject in an anaesthetic condition where needles and hatpins have been pushed through the skin on the face, hands and arms. When the subject is thoroughly hypnotized under these circumstances it is an easy matter to control the flow of blood and I believe that this is due to a process of contraction, not only of the veins and arteries, but the skin itself. I do not mean to say by this that if a physician were to cut off a hand, leg or arm, it would be possible to control the flow of blood, but I do contend that it can be controlled to a great extent. Surgical operations performed under Hypnosis have proved most successful. The wound of a patient operated on under Hypnosis, will heal a great deal more quickly than would be the case if the ordinary medical anaesthetics were used.

To illustrate this, I have in mind an operation performed in Rochester, New York, on a Miss Ethel Depew. Miss Ethel Depew was a stenographer and noticed a lump about the size of a hen's egg in her right breast. She became acquainted with one of my students through seeing one of his entertainments and called his attention to the tumor. She turned out to be a very fine subject and my student asked her to permit him to hypnotize her and have a surgeon remove the tumor. Her family acquiesced and two prominent surgeons of Rochester, New York, performed the operation in the presence of several newspaper men.

My student required about ten minutes to place her under Hypnosis. This occurred in the doctor's office. It took the surgeons about one hour to operate because the student told them not to hurry but to take their time as he wished to demonstrate the superiority of Hypnotism in anaesthesia over the methods usually employed.

The tumor was attached to the breast-bone and it required a deep incision to remove it.

After the wound was stitched up and dressed, the young lady was given the proper suggestion and in a moment she was awake, feeling no ill effects from the ordeal. She was not even nervous. There was no increase of the pulse and nauseating effect as is usually the case where anaesthetics are given. In less than half an hour she left the office with her mother, taking a street car

to her home, and was back at the office at work the next morning.

• This is an operation, which under ordinary anaesthetics would have confined the young lady in a hospital for two or three weeks at least.

During the process of healing she made several trips to my student who treated her purely by Hypnotic Suggestion. This prevented any discomfort while the healing process was going on. In a few days the stitches were removed and the surgeon who performed the operation stated that he had never seen a wound heal so quickly, and that he had never operated on a patient to such an extent with so little loss of blood. Everyone who witnessed the operation was astounded at the remarkable success of it.

If Physicians would use more Suggestion and less anaesthetics, more people would recover from the effects of an operation.

Suggestion can also be used in connection with the regular anaesthetics. If suggestions are properly made at the time chloroform or ether is being administered, the patient will require very little, if any chloroform to place him in an anaesthetic condition.

Before permitting anyone to operate on your patient always satisfy yourself that the patient is thoroughly anaesthetized. This can be determined by first gently pricking the part to be operated upon with a needle. If there is no response or movement, slowly run the needle in until you are satisfied that the patient does not feel any pain. Then proceed with the operation.

LESSON XII

M A G N E T I C H E A L I N G

Magnetic Healing is the art of curing diseases by what is termed "The laying on of the hands," or "Passes over the patient and especially over the diseased parts." These passes are made either in contact with the body or without contact. When made without contact, they should be made over the diseased parts, keeping the hands at all times about one inch from the body of the patient. Marvelous cures have been made by Magnetic Healing. The operator should use the palms of his hands and the bulbs of his fingers in making these passes. There is no question but that we throw off a form of electricity from the ends of the fingers. You have doubtless often noticed when a little excited over anything that you will frequently perspire at the soft part or bulbs of the fingers which is just about a quarter of an inch from the extreme end of the fingers. Many magnetic operators claim that it is this part of the fingers which gives forth the healing magnetic fluid which works such wonderful cures, and there is no doubt in my mind that magnetic passes in contact with the body often assist materially in the cure of the patient. Whether this is due to the magnetic influence which we impart or whether it helps us to enforce a suggestion which we give has always been a question in my mind which I have never fully decided, but as it does not play a material part in the result of the work, I use both the passes and the suggestion

and let others worry over the theory. You will find my methods of magnetic healing as efficacious as those of any other which have been used up to the present time. All passes should be made downward over the patient, that is, from the head toward the feet. Passes, however, are not made over the entire body for diseases of the head, such as headache, toothache, neuralgia, etc. I stroke the patient, commencing at the forehead, passing down over the temples, across the cheeks to the chin, using both my hands at the same time. When the hands meet at the point of the chin, I close them and throw the hands away, as though I had something on the ends of my fingers which I wished to get rid of, and therefore in this course where I mention "throwing the hands away" you will understand what I mean.

In writing this course, I have endeavored to use the plainest possible language so that anyone who can read can understand it. If the patient is suffering from some trouble in the chest, I make passes commencing at the head stroking down over the chest, down the limbs to the end of the toes. The same is true with any disease in the location of the bowels or stomach. If the patient has rheumatism or pains in the legs, I start about six inches above where the pain is located, and make passes proceeding on down to the end of the toes, and each time I make the pass, I throw the hands away as before explained.

If the patient is bothered with some spinal trouble, lumbago or pains in the back, paralysis, locomotor ataxia, etc., I have the patient lie face downward, commencing my passes at the base of the brain, with both hands, proceeding down the spine to the hips and then letting one hand pass down one leg and the other hand down the other leg, coming off at the patient's heels and throwing the hands away. If the patient is suffering from rheumatism in the arms, I start the passes at the shoulder, placing one hand on the front part of the shoulder, and the other hand on the back part of the shoulder, passing down the arm to the ends of the fingers of the patient and then throw my hands away. These passes should be made with a soothing pressure, not sufficiently strong to cause the patient pain or inconvenience. All the passes should be made in a soothing manner. You can quickly determine just what pressure to use by talking with your patient. Make a few passes of different pressures and ask him which feels the best and he will quickly tell you the kind of passes he likes to have made, and then you can govern yourself accordingly. Always wash your hands thoroughly before treating a patient and also afterward, and do not treat contagious diseases as you take a chance of taking on the condition yourself, especially if you are not careful in throwing away your hands at the end of each pass made.

The time required to treat a patient is from fifteen minutes to half an hour. Should the patient fall asleep while you are treating him, cover him up so he will not take cold and suggest to him that when he awakens he will find his condition greatly improved,--that he will positively feel better and that every time you treat him he will positively feel better. Repeat these suggestions to him half a dozen times, then tell him that he will awaken in a reasonable time feeling ever so much better, then let him alone.

Magnetic passes are more effective when made in contact with the skin, though I have had splendid-results in treating patients over their clothing. I recommend in giving Magnetic treatments that the patient should be treated on the flesh.

There is such a similarity in all of the treatments by Magnetic Healing that it is not necessary to take up each particular ailment giving special instructions for treating each particular disease. If you will follow my instructions as explained above, you will find them less confusing than if I were to tell you how to treat each particular ailment.

Many of my students follow Magnetic Healing as a business, and they usually earn a great deal of money if they are careful in following my directions and advice. The best way to start, if you intend to follow Magnetic Healing as a business, is to treat a few people in your locality free, and tell them that you will appreciate it if they will recommend you to their friends. Make your charges reasonable; do your work well and you will have plenty to do. On the start, I would advise my students not to charge more than \$1.00 per treatment, and the patients should be treated once a day. If you will do this, you will be surprised at the amount of money you can earn if you do your work conscientiously and thoroughly.

LESSON XIII

HYPNOTISM

Hypnotism is the art of putting a subject to sleep through the power of Suggestion, and while in that state, forcing the subject to follow the suggestion given by the operator.

Many people have an entirely erroneous idea of the power of Hypnotism. When you mention the word to some people, they immediately throw up their hands in horror. They imagine all sorts of things. They imagine that all the operator must do in order to deprive them of their senses is to snap his fingers at them and command them to do his bidding. There never was a greater mistake than this.

In order to produce Hypnosis, the operator must have the complete confidence of the subject. The subject must have every confidence in the operator. The subject must do his or her part or the operator can do nothing. The operator must properly instruct the subject before any success can be expected, and before the operator can instruct the subject, he must know what is required himself.

There are cases on record where the operator was ignorant of the power of Suggestion and had some trouble in bringing the subject out of the Hypnotic state, but this was due purely to lack of experience on the part of the operator.

You would not think of trusting your life in an automobile or an aeroplane unless you were sure that the machines were being operated by men of experience, and when you are in these machines with somebody of experience, you take practically no risk. They know what to do at the proper time; it is the same with Hypnotism. When you are hypnotized by an individual who understands it, you

are taking no risk whatever, and the operator is taking no chance whatever, if he will first learn just what to do and how to do it.

No bad results can follow, beyond frightening the subject and perhaps bringing about a hysterical condition, for a hypnotized subject, even in the deepest stages, if left alone and put to bed, will eventually come out from under Hypnosis, with no ill effects beyond a little nervousness, which is caused by the extended sleep, and the excitement which naturally follows such a condition.

This condition I mention simply to give the student an idea of what has happened upon rare occasions, but I want the students of this Course to thoroughly study my methods of awakening the subjects and if they will do this, they need not have the slightest hesitation to experiment upon any subject.

It is best, however, not to attempt to produce certain conditions unless you are convinced that you are thoroughly acquainted with the method of producing them. This will save you a great deal of trouble and inconvenience as well as help you control a larger percentage of subjects.

You often hear people state, when the subject of Hypnotism is called to their attention, "Nobody can hypnotize me". It is a foolish remark, and one which usually causes most Hypnotists to lose their temper, because the Hypnotist realizes how absolutely impossible it is to hypnotize a subject without his consent.

The subject must do his part which is a most important one, and if he does not want to be hypnotized of course you cannot do it. The operator must have the full and free consent of the subject, and any operator makes a mistake in trying to hypnotize an individual without this.

I always convince myself before I make an attempt to hypnotize a subject, that I have the subject's co-operation. Even then, I many times find it difficult to hypnotize certain subjects in a short space of time.

I firmly believe after my 35 years experience, that every individual can be hypnotized under the proper conditions in a sufficient length of time, and I am sure that you will agree with me after you have had practical experience.

In this Course, I intend to devote a chapter to public exhibitions of Hypnotism, teaching you just what to do in order to give a public exhibition and the methods which I shall give you are for the purpose of producing Hypnosis quickly, as you must work fast in order to make a public exhibition a success. But in private work, where you have more time in which to operate, I do not advise all these methods because they usually only affect a small percentage of subjects.

LESSON XIV

I will now proceed to give you practical instructions for producing hypnosis. In others words, I will tell you just how to put a subject to sleep.

The effect must be gradually produced. In other words, you must carry the subject from one stage to another until the deeper stages of hypnosis are produced. The illustrations and

instructions in this Course for producing hypnosis are given in the order in which they should be used.

In order to gain the confidence of the subject, you should first try some simple little test that requires practically no effort on his part. When he sees that you are successful with the first test, it gives him more confidence in your ability to succeed with the second, and so on until the deepest stages of hypnosis are reached; therefore, do not skip any of these tests in operating on a subject, because if you succeed with the first and you have been so successful that you feel you can skip the second and carry the subject to the third, you are very apt to spoil a good subject.

I have frequently had that experience, because if you fail on the third test, he loses confidence in your ability, and then when you try the second test, the chances are that you will fail in that as well; and after failing in the second and third tests, I have frequently, after having splendid success with the the first test, had an absolute failure when trying the first test again. I therefore want you to follow these tests in the order in which they are given, and if you do so success is bound to crown your efforts.

LESSON XV

M E C H A N I C A L D E V I C E S

I am frequently asked if mechanical devices are an aid to the Hypnotist in producing hypnosis. Good devices most certainly are and I frequently use them in my work. The New York State Publishing Company, 205 St. Paul St., Rochester, N. Y., has three devices which I am very glad to recommend. They are called "McIntyre's Hypnotic Ball" the price of which with full instructions for its use is \$1.00. "Sage's Revolving Mirror" is another device, the price of which is \$10.00, and the "Burdette Hypnotone", the price of which is \$6.75. Either of these devices can be obtained from the above concern. I perform a great many experiments with these devices and find them very efficacious. They make a splendid impression upon the audience and upon the subject, and I advise anyone who can afford any or all of these devices to get them. The student will find that it is money well invested. With each device the student receives full instructions as to its use. They are very simple to operate and prove very effective in handling difficult subjects. I am always glad to recommend anything that I have found to be good, and am just as ready to criticise anything that I find to be useless. I want my students to have the very best of everything, and before you purchase anything in the line of books or mechanical devices, if you would like to have my opinion of same, I should be very glad to give it to you, and you may rely upon what I tell you.

LESSON XVI

HOW TO AWAKEN THE SUBJECTS

A great many people are afraid to try to hypnotize a subject for fear they cannot awaken him. Now, do not worry over this part of the business in the least. The difficulty is to get him under hypnosis, not to awaken him. The awakening of the subject is usually very simple. If I have a large number of subjects under hypnosis at the same time, acting out a certain scene, and I wish to awaken them, I take a position where all can hear (either back of them or in front) and give my suggestions in a loud, firm tone so that all of the subjects can hear it. I do this by clapping my hands together sharply two or three times, at the same time repeating: "All-right,-wide-awake,-all-right,-wide-awake." Those who fail to respond to this, I go to individually and pat them sharply between the shoulders, following this by clapping my hands sharply over the head, about four inches from the head, at the same time repeating the suggestion: "All-right,-wide-awake," etc. This is really all that is necessary in most cases. In rare cases, you will find a subject difficult to awaken. This usually occurs after you have worked on a subject for some time. You will find that your own subject whom you carry with you will be more difficult to awaken than new subjects. This is because he goes deeper into the state. If you find a subject who is extremely difficult to awaken, have him seated in a chair and give him the following suggestions: "Now, sir, when-I-count-three,-you-will-wake-up-feeling-better-than-you-have-for-some-time-and-you-will-wake-up-quickly. In the-future-when-I-give-you-a-suggestion-to-awaken,-you-will-respond quickly. This-is-a-post-hypnotic-suggestion-which-I-am-giving-you, and-you-will-act-upon-it-promptly, and will-not-cause-me-any-more-trouble-to-awaken-you." Repeat these suggestions over to him several times, then count "one-two-three" and as you say "three" clap your hands sharply about four inches from the top of his head and suggest: "All-right, wide-awake," etc., then pat him sharply between the shoulder blades.

As I have stated before in this course, be sure to look at the subject when you are awakening him and always look for that smile which every subject will give when he comes out from under the influence of hypnotism. It's a sort of sheepish smile. They usually have the expression of wonderment on their faces, as they always wonder what they have been doing. By looking for that expression you soon learn to recognize it, and you know then that your subject is all right. Occasionally you will find a subject, who, after you have apparently awakened him, will drop back to sleep again. All you have to do under such circumstances is to awaken the subject just the same as though you had put the subject to sleep yourself. In these cases, it is well to give a post-hypnotic suggestion that this will not occur again. If the subject is still hard to awaken after you have given him a post-hypnotic suggestion, then slap him harder between the shoulders when you give your suggestions to awaken him, and continue this until you know he is in a normal state.

Do not let an experience of this kind worry you and do not

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become frightened and lose your head, because if you do the subject feels it and is very apt to become hysterical. If one should become hysterical, do not worry over it a moment; it is only a temporary condition which will pass away as soon as you have regained your self control. Treat anything of this kind very lightly, otherwise the audience and the other subjects are apt to become afraid that you will not be able to awaken them when you get them under control. I want every student to study carefully all the illustrations in this course of instruction, and also the special instruction following each illustration, as it will assist wonderfully in mastering the science. Also read the course over several times and study it; then continue to read it over occasionally, otherwise you are apt to get away from the principles. I have given this instruction in the plainest possible language so that anyone who can read can clearly understand it. If there is any part of the course that you feel you need explained, try to figure it out first yourself, because if you succeed in doing this you learn it better and remember it better than if you wrote me for an explanation. However if finally you do not clearly understand any point, I will be glad upon hearing from you, to give you any special instructions you desire, without cost to you. I want my students to feel at liberty to correspond with me at any time and get my advice on any subject with which I am familiar. I propose to make the students of this college the most expert, practical Hypnotists of any in existence. I want you to think about it. Think of the great possibilities of hypnotism and the great benefit it will be to you to master it thoroughly. I want you to go into the subject thoroughly and master every part of it. If you do this, you will thank me as long as you live for placing in your hands, information of so much value. You will find it will be valuable to you all through life in any line of business you may wish to enter, or in social affairs, or home life.

LESSON XVII

I have graded this instruction in such a way as to lead the subject from one step to another until the deepest stages of hypnosis are reached, and you should follow the tests as illustrated in this Course, in the order in which they appear. Every test is a step deeper and a harder test to perform, and by gradually working the subject up to these, you get him into the deepest stages of hypnosis before he realizes it. For quick results you will notice that the farther you proceed with your experiments with the subjects, the less percentage you will be able to control. I mean for quick work, which is necessary in giving an entertainment. After you once succeed in getting the subject thoroughly under hypnosis, your work is easy because he readily enters the state the next time, and every time you place him under hypnosis, it makes it just that much easier to again get control, so in endeavoring to produce hypnosis, follow the illustrations in this Course from step to step, starting in first drawing the subject backward and so on. If you will do this, you will find it much easier than by trying any other meth

FALLING BACKWARD TEST

To perform this experiment, have the subject stand erect, heels together, hands and arms hanging limp at the sides, and tell him to close the eyes and incline the head slightly backward. See that the subject follows your instructions. If he stands with the muscles stiff, you know he is resisting you either consciously or unconsciously. Tell him to give up to you and try not to resist you,--that he will feel an inclination to fall backwards. Impress upon him that you will catch him when he falls, therefore, not to be afraid. Then make downward passes over the arms quickly about three times; then three or four passes with the tips of your fingers down the spine. Then draw your hands over the shoulders, (one on one shoulder and one on the other) very lightly, and straight out from the subject's shoulders as per illustration No. 1. Look intently at the subject at the base of the brain, and concentrate your mind determinedly that he must fall backward. Then verbally suggest to him as follows: "You-are-slowly-falling-backward; don't-be-afraid-I-will-catch-you.-Keep-falling-feel-you-are-falling-backward.-You-have-got-to-fall.-Don't-be-afraid-I-will-catch-you." Keep repeating these suggestions over several times. If the subject does not respond to your suggestions stand close to him and tell him that he is unconsciously resisting you; that he must relax in every way and try to think only of falling, without allowing other thoughts to enter his mind. Then repeat the operation, and when he does fall, be sure to catch him, and as you catch him, snap your fingers and suggest: "All-right, wide-awake." You do this to remove the influence. Sometimes a subject in this falling test, will as he falls into your arms immediately enter into a deep hypnotic sleep, though this does not often occur.



Illustration No. 1

FALLING FORWARD TEST

Have the subject stand erect with his heels together, hands and arms hanging limp at the sides, and tell him to look intently in your eyes and to think of falling forward, without allowing other thoughts to enter his mind. (See illustration No. 2.) Then look at the subject between the eyebrows, without allowing your eyes to blink. The expression on your face should be positive and the eyes intently fixed between the eyebrows. Concentrate your mind determinedly that the subject must fall forward. Then place the fingers of your hands on the sides of the subject's head just above the ears with a very light pressure. Before the movement is made, your eyes should be within six inches of the subject's eyes. Then lean backward, drawing your hands slowly away towards you, at the same time repeat in positive tones: "You-are-falling-forward.-You-are-falling-forward-right-over-right-over.-I-will-catch-you.-Don't be-afraid-I-will-catch-you." If the subject is inclined to resist, you should continue the movement uninterruptedly, assuming the position of illustration No. 3, and when you see the subject is falling toward you, quickly catch him under the arms. You must be sure your subject does not fall to the floor, because if you let him fall it makes the other subjects lose confidence in you, and you will find it harder to persuade them to give up to you. They will resist you unconsciously.

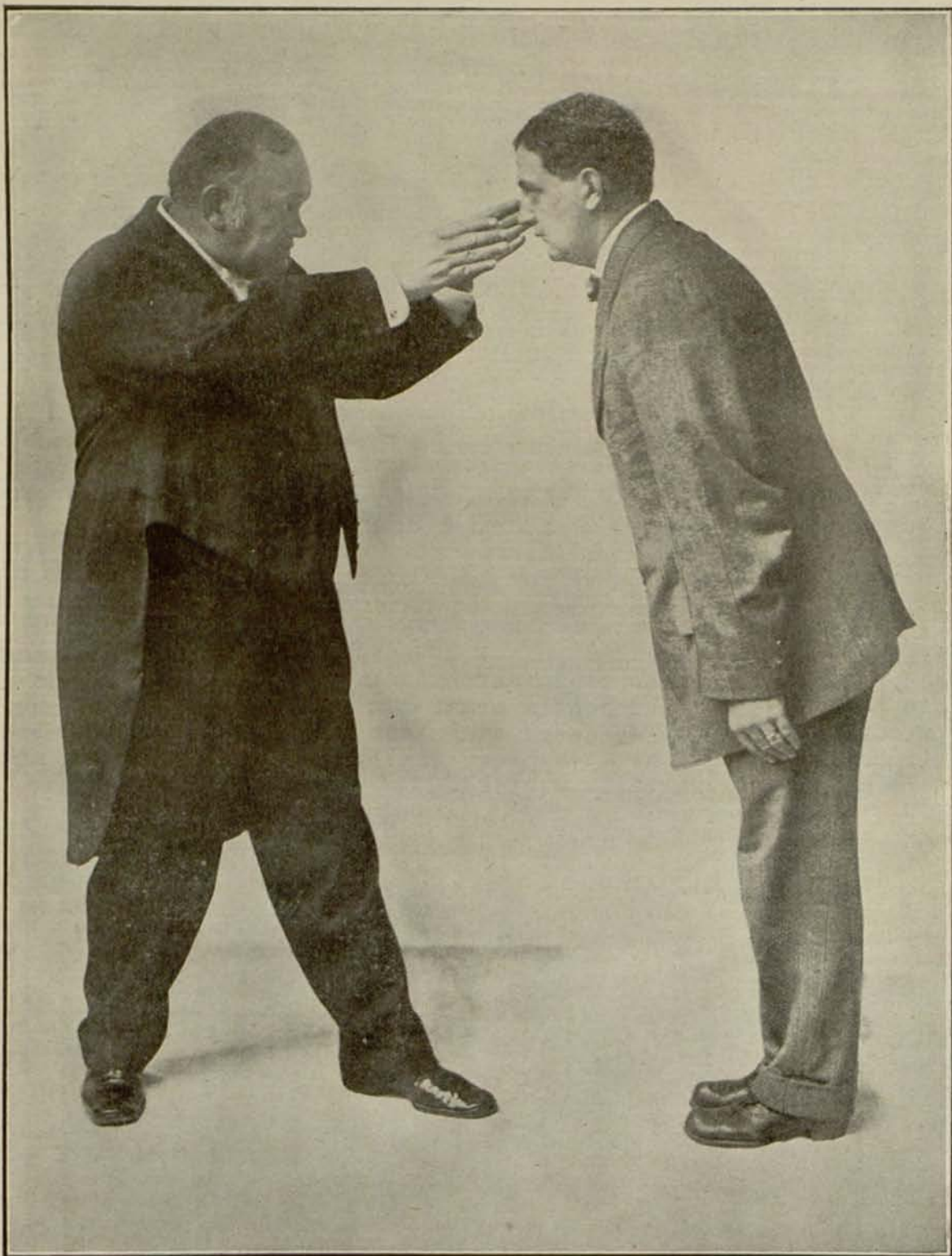


Illustration No. 2

CONTINUATION OF THE FALLING
FORWARD TEST

Illustration No. 3 shows a subject who is unconsciously resisting the operator, but in a few moments he falls forward and is caught by the operator. In catching the subject, your hands should pass under the subject's arms. This prevents his falling on the floor. If the subject were caught on the outside of the arms, and if he were heavy, he might very easily slip to the floor, and this is an occurrence to be avoided.



Illustration No. 3

LESSON XVIII

FALLING BACKWARD TEST USING THE HYPNOTIC BALL

Tell the subject to stand erect with his heels together, and hands and arms hanging limp at the sides, and close his eyes. Place the Hypnotic Ball at the base of the brain with the head resting lightly on it. The Hypnotic Ball is held in your right hand. Then place your thumb and three fingers of your left hand on the back part of the subject's head (see illustration No. 4) then suggest to the subject as follows: "When - I - draw - this - ball - from - the - back - of - your - head - you - will - slowly - fall - backward. - Keep - falling - keep - falling. - Keep - your - mind - concentrated - that - you - are - falling - backward. - I - will - catch - you. - Don't - be- afraid - of - falling - I - will- catch-you." Then slowly draw the ball from the subject's head, at the same time removing your left hand, and remember that you should keep talking to the subject all the time in firm, positive tones. Repeat the above suggestions over and over until the subject falls. Then catch him and you are ready for the next test. The Hypnotic Ball can be purchased for \$1.00 from the New York State Publishing Company, Rochester, N. Y. With it is sent full instructions for it's use, and I have found it a very valuable little instrument. The same results can be produced without it, but personally I wouldn't be without it for ten times the cost.

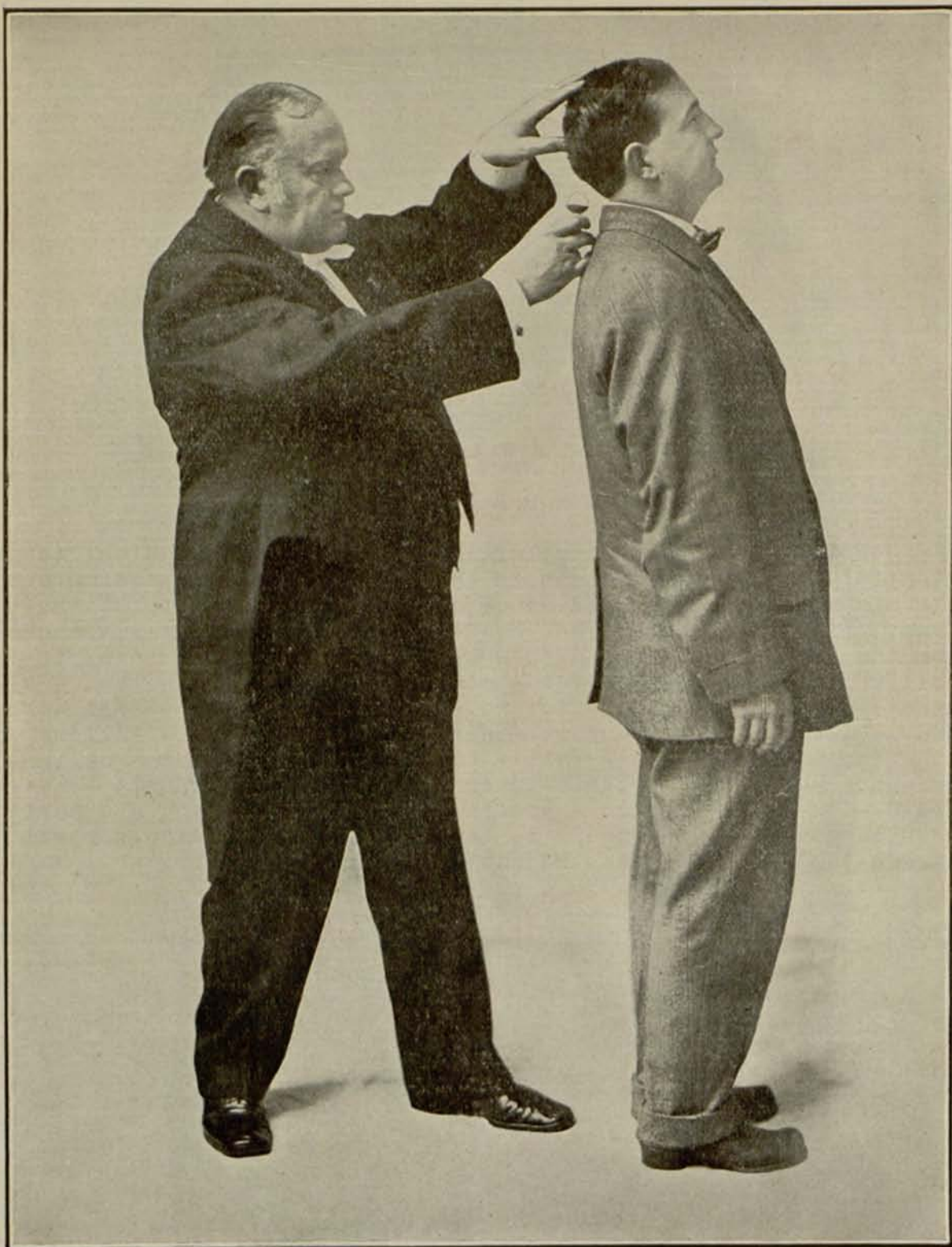


Illustration No. 4

FALLING FORWARD TEST USING
THE HYPNOTIC BALL

Hold the ball in your left hand and tell the subject to gaze intently at the little needle in the Hypnotic Ball, standing erect with his heels together and hands and arms hanging limp at the sides. (See illustration No. 5.) Hold the ball about six inches from the subject's eyes and then suggest to him as follows, in positive tones: "In - a - few - moments - you - will - feel - a - sensation - of - falling - toward - me. - You - will - fall - forward. - I will - catch - you. - Keep - thinking - of - falling - all - the - time, - and - fall - forward - after - the - ball. - You - are - falling - right - over - right - over - don't - be - afraid - I - will - catch - you." During the time you are making these suggestions you should be looking intently at the subject between the eyebrows. As the subject falls catch him.

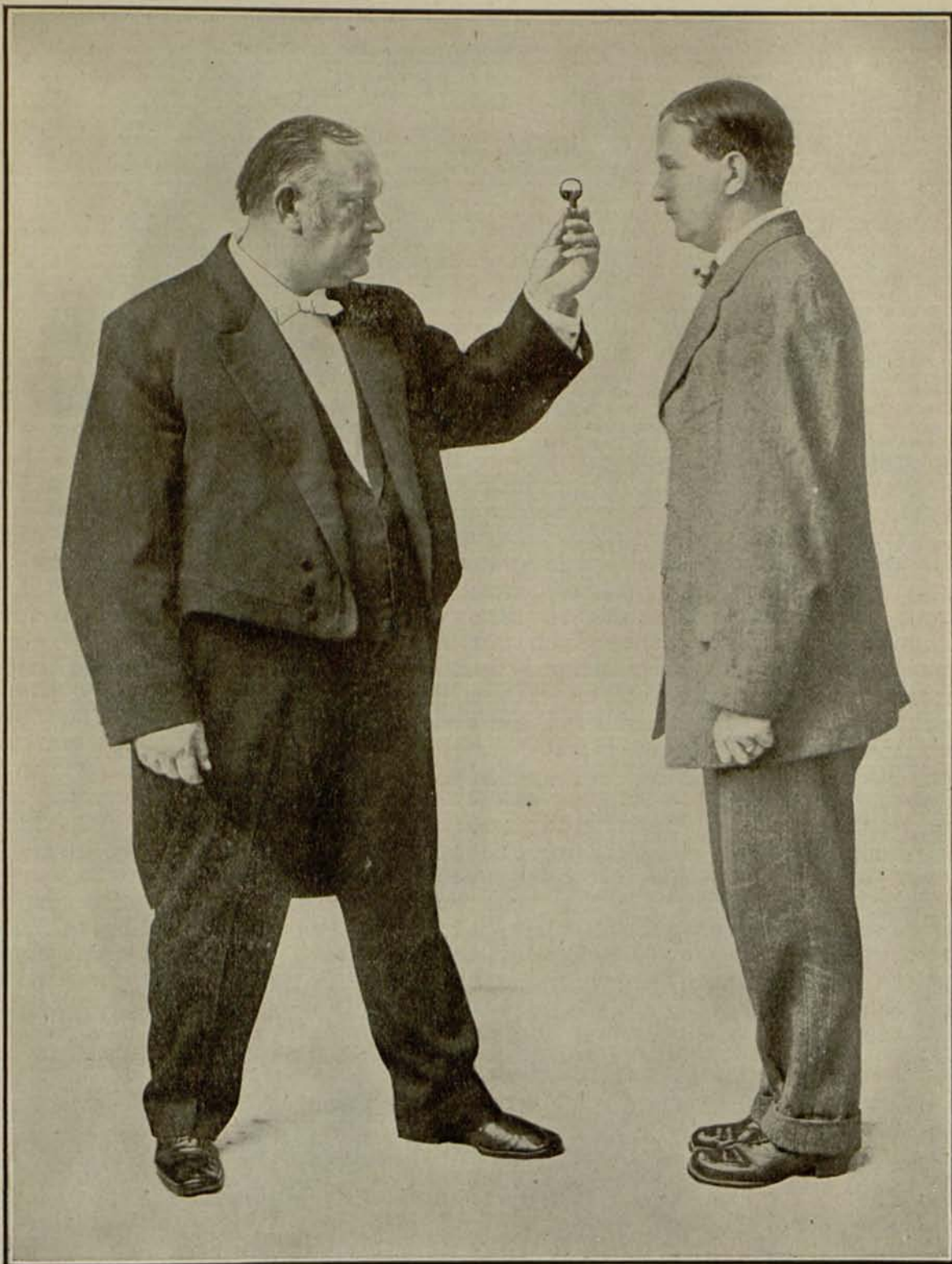


Illustration No. 5

F A S T E N I N G T H E H A N D S T O G E T H E R

Tell the subject to clasp his hands together as tightly and firmly as possible. (See that he does this.) Many of them will only clasp them fairly tight. See that he puts all his strength into it, with the arms pressed tightly to his sides. Tell him to look intently into your eyes and concentrate his mind upon the thought that he cannot pull his hands apart, then make passes with both hands over the subject's forearms and hands. These passes should be made quickly, at the same time looking intently into the subject's eyes as shown in illustration No. 6. As you make these passes suggest to the subject as follows: "Your - hands - are - stuck - tight - together - and - you - cannot - pull - them - apart. - You - cannot - pull - them - apart." Keep repeating these suggestions over determinedly, looking intently at the subject between the eyebrows. The first time do not let him pull but a moment then clap your hands together (see illustration No. 7) and suggest: "All right - wide - awake. Now you can release your hands." If you let the subject pull long enough, he will finally get them apart unless he is an exceptionally fine subject, and if you let him pull them apart once, you will find it harder to control him the next time, but on the contrary if you only tighten them for a moment the first time, it will give him confidence in your ability to fasten his hands, and the next time you try it you can hold him a little longer, and so on until you finally get him so he cannot pull them apart no matter how hard he tries.

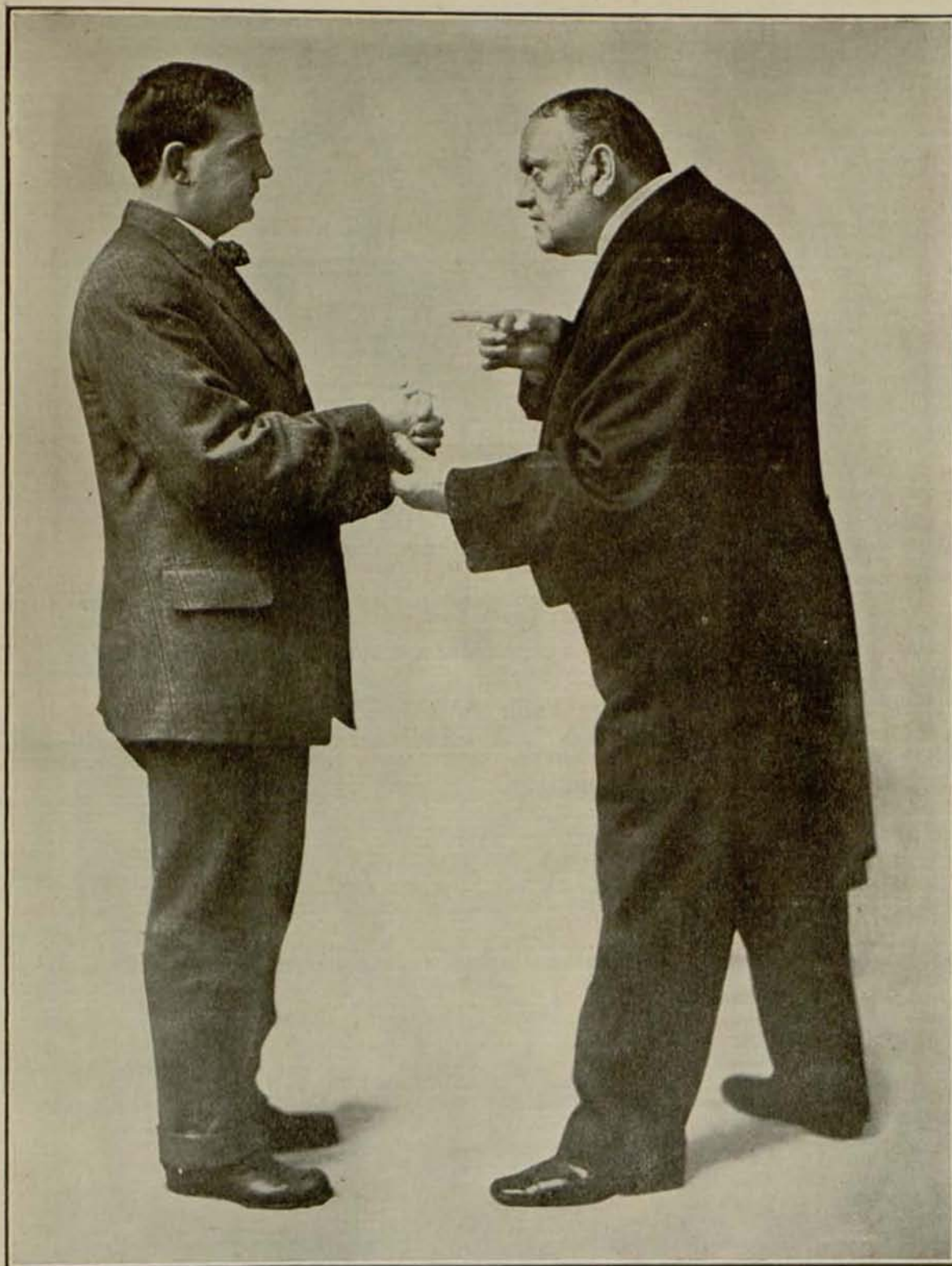


Illustration No. 6

LESSON XIX

RELEASING THE SUBJECT FROM THE
FASTENING OF THE HANDS TEST

If you succeed in getting your subject so he cannot pull his hands apart, say to him: "Try harder, try harder, try to pull your hands apart, and the harder you try the tighter they will stick." Then release the subject as per illustration No. 7.

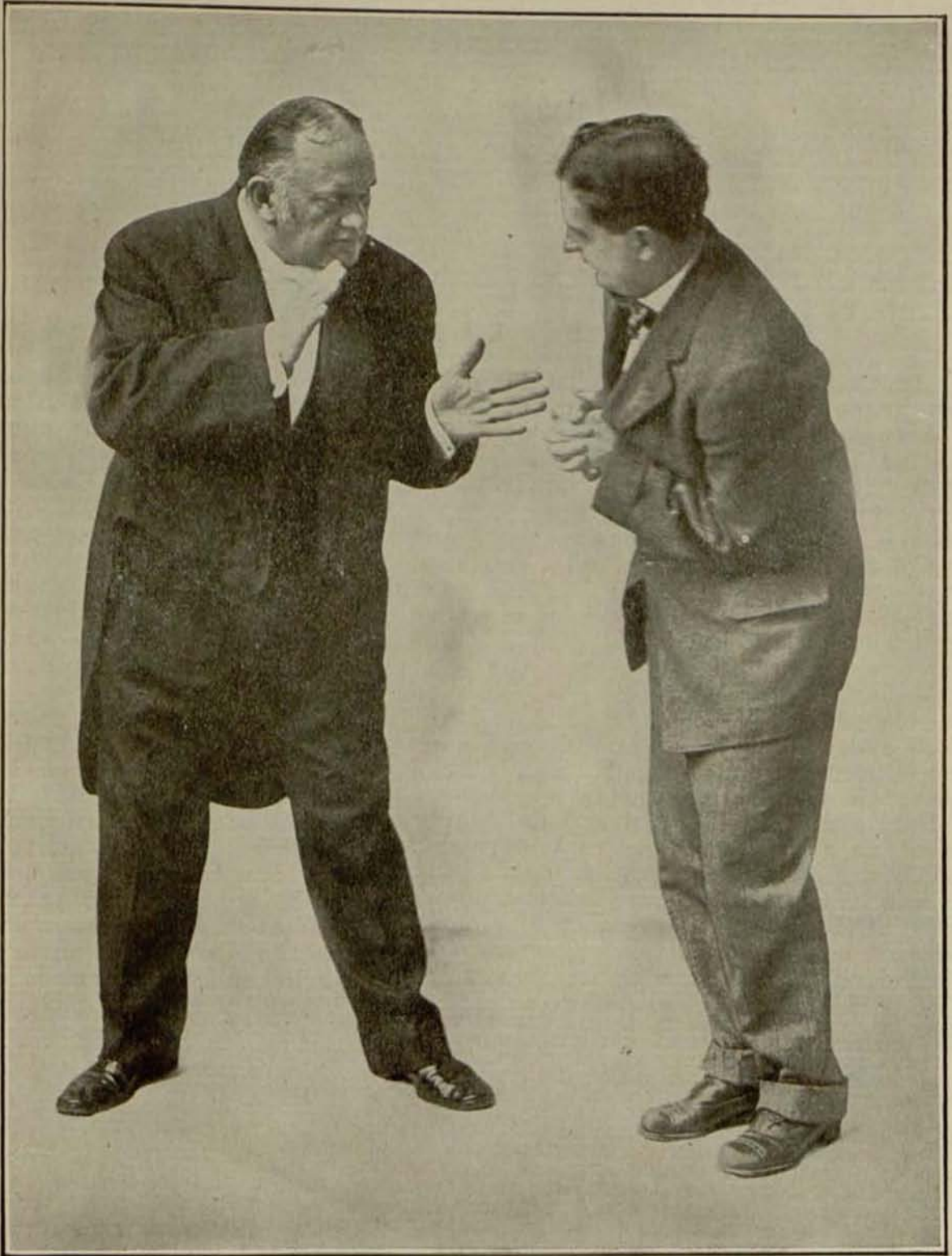


Illustration No. 7

C A N N O T T H R O W S T I C K T O T H E F L O O R

In this test, as shown in illustration No. 8, you have the subject grasp a stick, broom or any round object tightly. Tell him to hold it as firmly as possible and to look intently into your eyes. Look at the subject between the eyebrows. Then suggest to the subject: "Your - arms - and - hands - are - becoming - rigid - and - stiff. When - I - count - three - you - will - not - be - able - to - throw - that - stick - down - no - matter - how - hard - you - try. Keep - your - mind - intently - upon - the - following - thoughts - that - your - hands - are - stuck - tight - around - that - stick." Then point your finger at him as shown in the illustration No. 8, and suggest determinedly: "When - I - count - three - you - will - not - be - able - to - drop - the - stick. - One - two - three. - Try - harder - try - harder - you - cannot - turn - it - loose. - You - cannot - turn - it - loose - try - harder." Then clap your hands sharply together and at the same time suggest: "All - right - wide - awake. - Now - you - can - throw - it - down," and usually the stick will go down with a crash. It always causes a great deal of laughter. You must use your own judgment to a greater or less extent as to how deep an impression you have made upon the subject. If you see that you have got the subject well controlled, you can let him try a longer period than if you feel he is only partially controlled. This is the point on which you must exercise your own judgment, but always try to release him from the influence before he succeeds in doing that which you tell him he cannot do, because if he succeeds once, then you will find it much harder the next time.

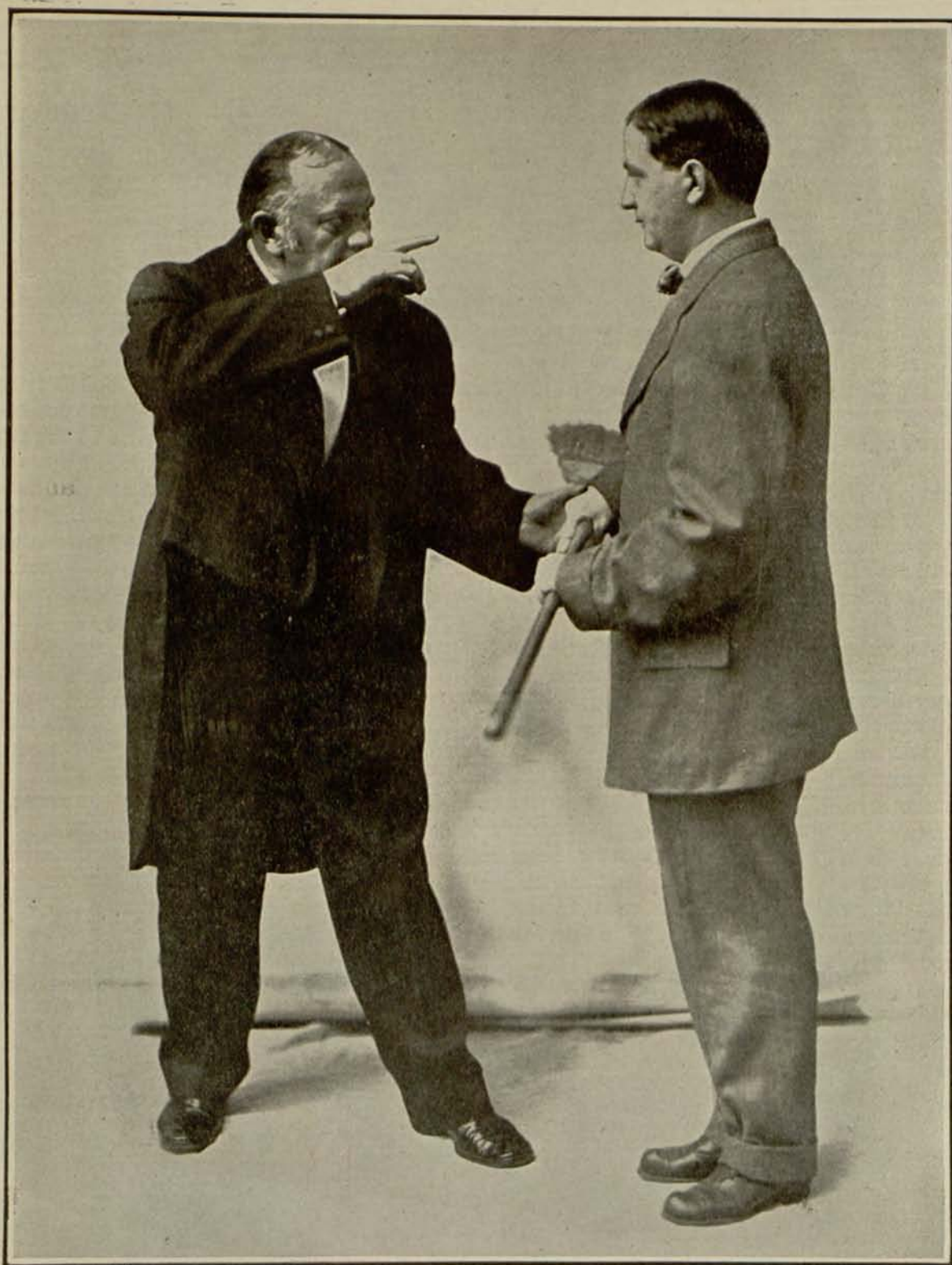


Illustration No. 8

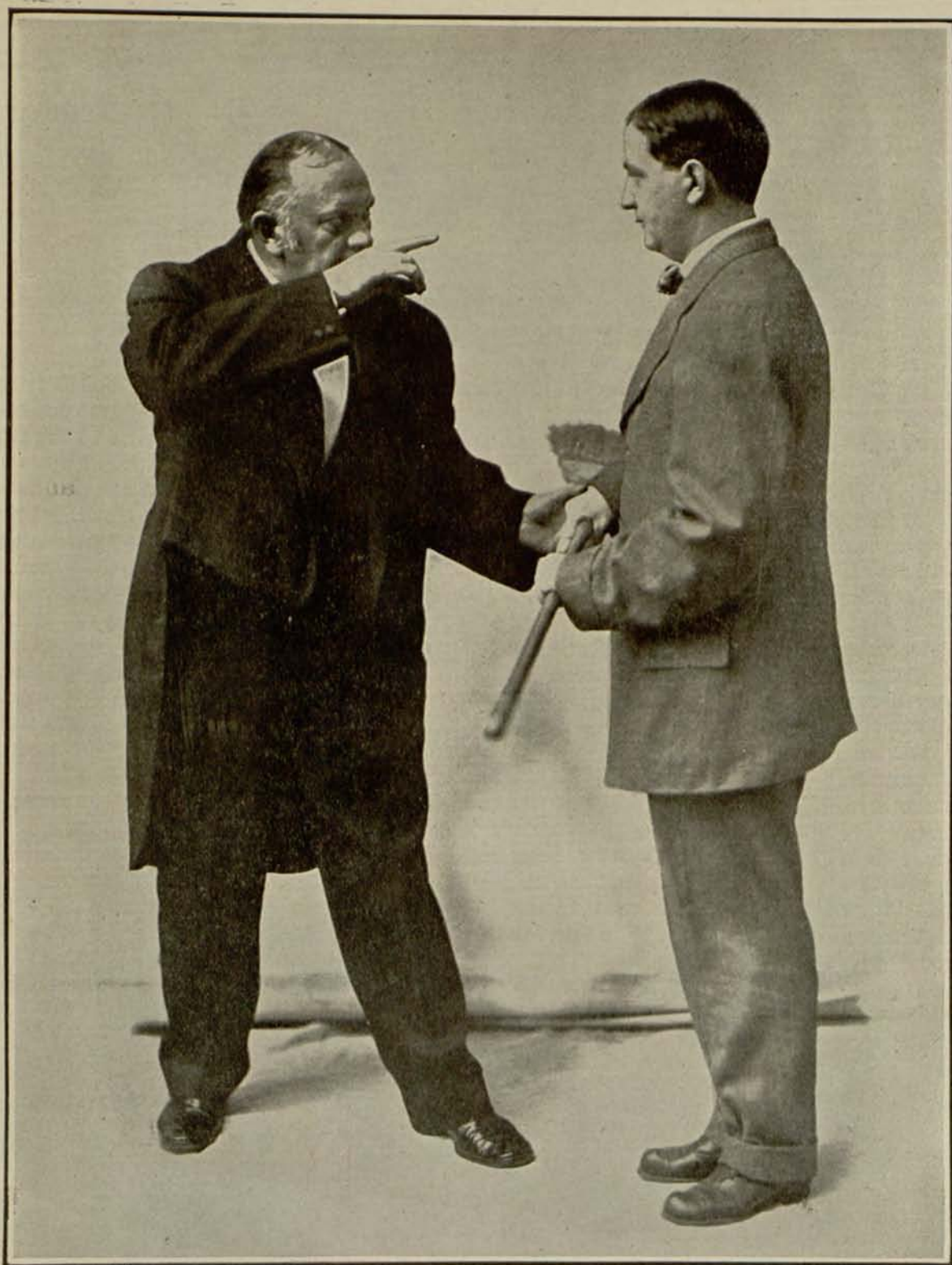


Illustration No. 8

S T I F F E N I N G T H E L E G

Grasp the subject's right hand with your left and tell him to put one foot forward (see illustration No. 9). Tell him to bear his weight on the foot forward and make his knee just as stiff as he can and to look intently into your eyes. You should always look at the subject between the eyebrows. Then make quick passes (see illustration No. 9) over the knee and suggest as positively as you can the following: "Your - knee - is - becoming - stiff - and - rigid. - It's - getting - stiff - stiffer - stiffer. - Now - you - will - find - you - cannot - bend - it. - You - cannot - bend - it. It - is - getting - stiffer - all - the - time." As you say this, pull the subject toward you with your left hand, and keep walking him around the stage or wherever you are performing the experiment, always repeating to him: "There - is - no - use - trying - you - cannot - bend - it - it's - impossible - for - you - to - bend - it. - You - are - walking - now - with - a - stiff - leg." Then you can let go of your subject with your left hand, and he will try to bend his leg in all sorts of ways and will find he cannot do it. You might tell him to try to sit on a chair and when he does you will find that his leg will stand straight out in front of the chair. Then you count "one - two - three", clapping your hands together, at the same time suggesting as follows: "All - right, - wide - awake." Sometimes it's necessary to make a few upward passes over the knee at the same time suggesting: "The - stiffness - in - your - knee - has - passed - away - and - you - feel - all - right - in - every - way."

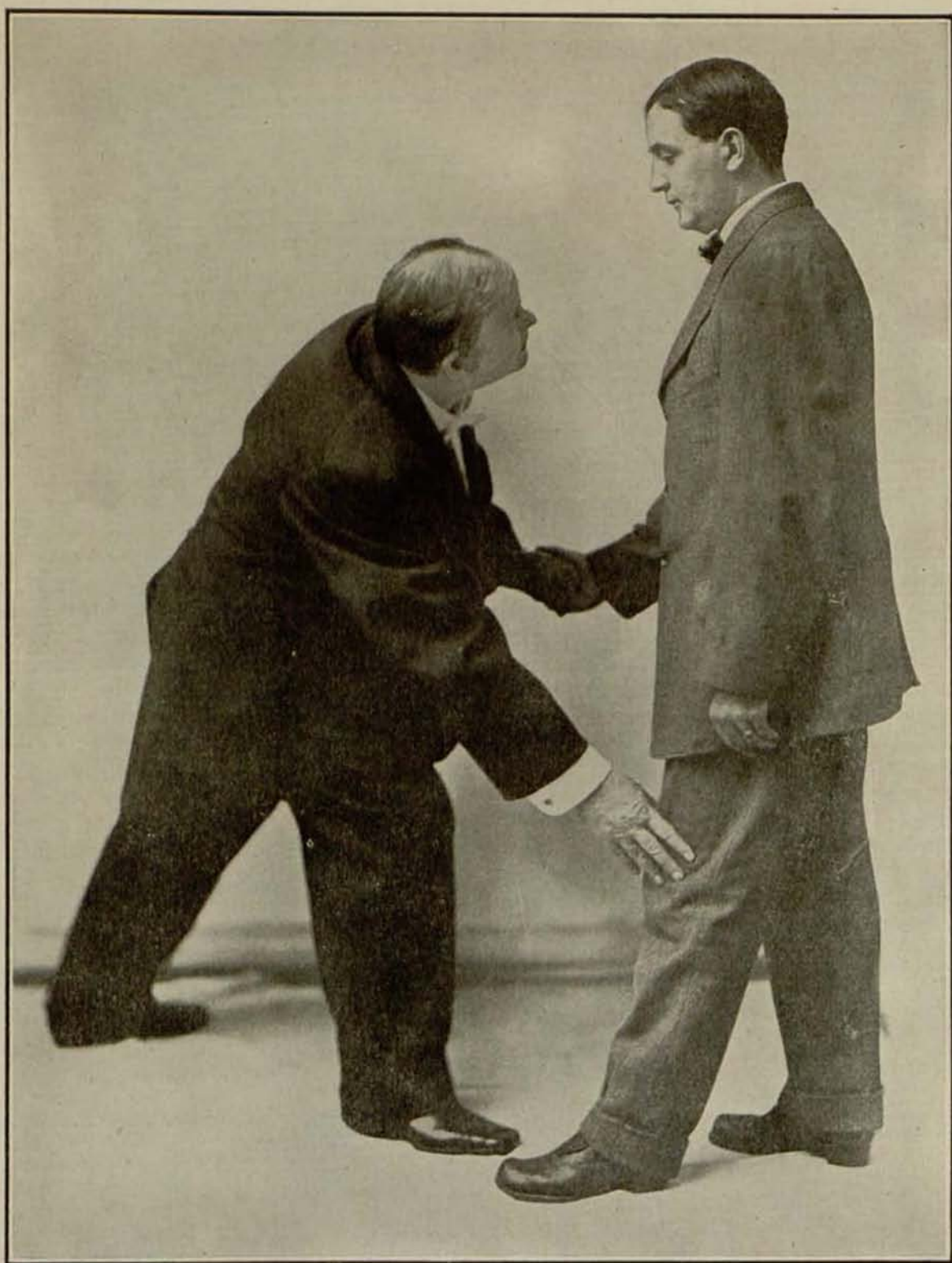


Illustration No. 9

LESSON XX

C A N N O T G E T U P F R O M C H A I R

For this experiment have the subject seated in a chair, with his hands grasping the sides of it. Tell him to look intently into your eyes and concentrate his mind on the following thoughts: "I - cannot - get - up - from - this - chair. - I - cannot - get - up - from - this - chair. - My - knees - are - weak. - I - cannot - get - up." Then make a few passes over the subject's knees and suggest as follows: "When - I - count - three - you - will - find - that - you - cannot - get - up - from - that - chair. - One - two - three." As you say "three" point your finger at him as shown in illustration No. 10 and say: "You - cannot - get - up - you - cannot - do - it," Say this as positively as you can, then after he has tried it a few times, clap your hands together and suggest: "All - right, - wide - awake, - now - you - can - get - up. - All - right."

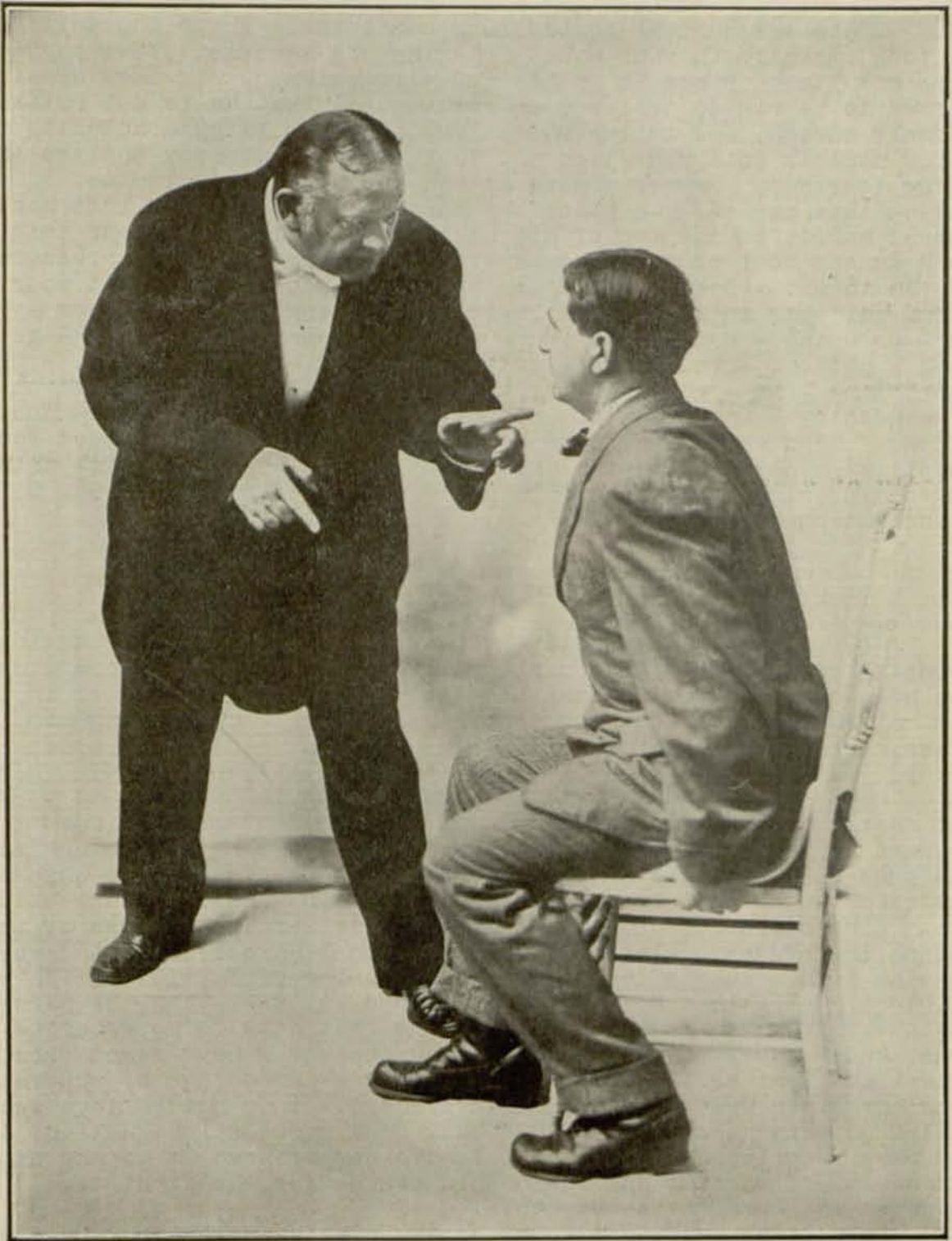


Illustration No. 10

FIRST SLEEP PRODUCING TEST

Have the subject seated in a comfortable chair and tell him to look intently in your eyes, relaxing his muscles. Feel of his arms and limbs to see if he has actually relaxed. If they are inclined to be rigid, tell him to relax more, that he is not relaxing himself enough, and tell him that you want him to gaze intently for a few moments into your eyes and to think determinedly that he is going to sleep. Have him gaze at you for about two minutes. During this period, you place the three fingers of your left hand, spread apart, on the top of his head with the thumb of your left hand on the root of his nose, exerting a slight downward pressure on the thumb. (See illustration No. 11.) Look intently at your thumb nail and suggest as follows: "The - longer - you - look - at - me - the - drowsier - you - will - become. - You - are - getting - drowsy. - You - are - getting - tired - and - sleepy. - Everything - is - getting - dark - to - you. - You - can - think - of - nothing - but - sleep. Sleepy - sleep - very - tired - and - sleepy." Keep repeating these suggestions over to the subject for about two minutes, then tell him to close his eyes and think determinedly of sleep. As he closes his eyes, proceed to Pass No. 2, illustration No. 12.

DEEPER STAGES

I shall now proceed to give you instructions for producing hypnotic sleep in the deeper stages of hypnosis. Up to this time, you have been controlling the subject in the waking state or in his natural state. You have controlled him without putting him to sleep, and this is what is called the physical state,--in other words, you control the muscles of the subject without putting him in an unconscious condition. In order to get the subject to work out certain scenes, where the subject apparently loses his identity, he must be put into a deeper stage of hypnosis. After the subject has once been put into a deep state of hypnosis, he can be quickly thrown into the deepest stages of hypnotism by a single suggestion.

There are certain passes which I use for the purpose of inducing the hypnotic sleep and these passes I have illustrated commencing with illustration No. 11, and passing from illustration No. 11, to illustrations Nos. 12, 13, 14, and 15, following the passes in the order given as illustrated. The last pass is my favorite pass, and I use it more than any other because I have found from experience that for me it controls a larger percentage of subjects than any other pass which I have ever used. I do not believe you will find this pass in any other book or course of instruction, as the pass is original with me and I have never shown it to any of my pupils. I make it public in this course for the first time. It is shown in illustration No. 15.

In putting a subject to sleep especially where you find the subject is inclined to be somewhat difficult, start in with illustration No. 11, using this for two or three minutes, then proceed to No. 12 for the same length of time, and so on to and including illustration No. 15.

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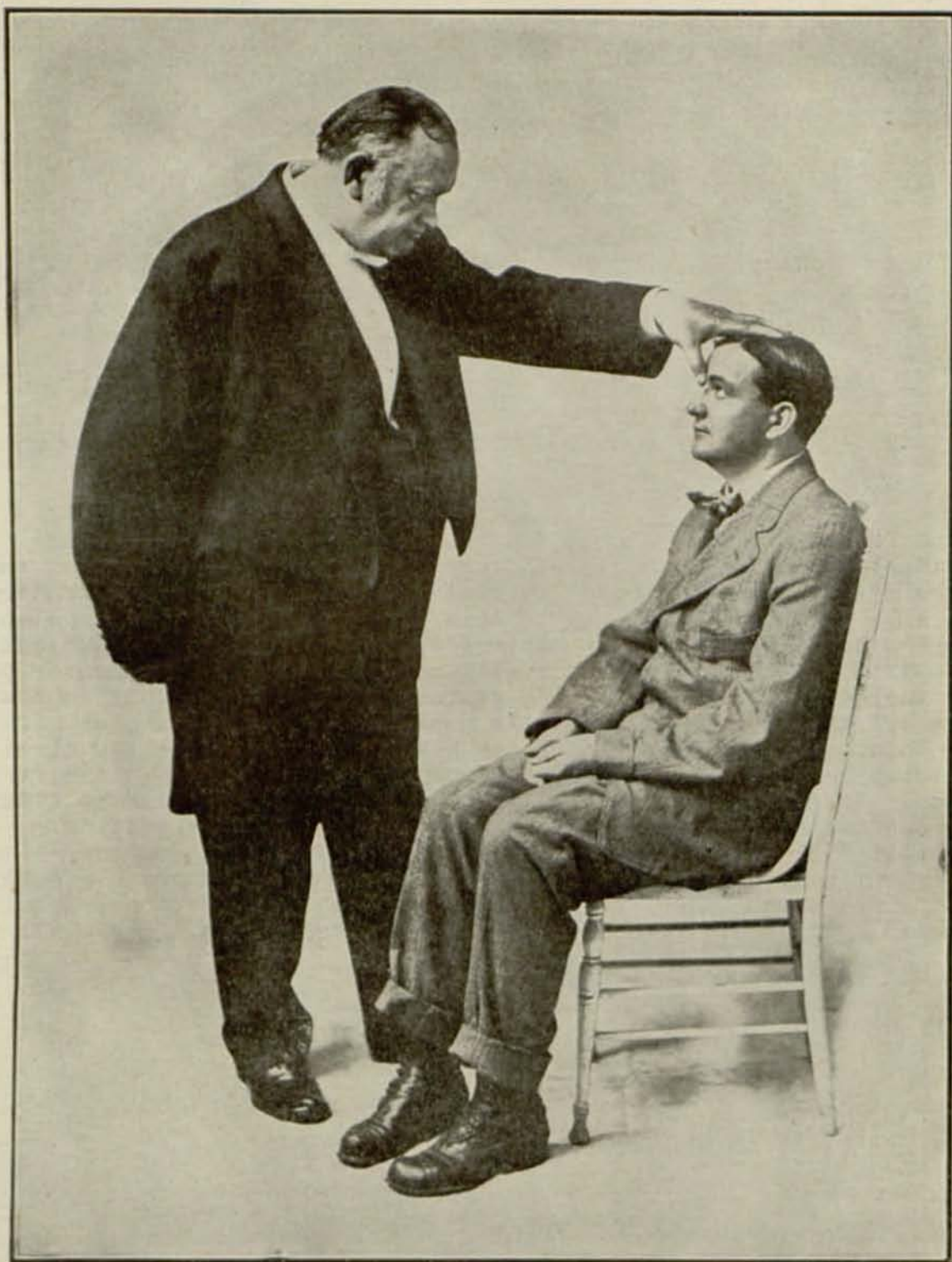


Illustration No. 11

LESSON XXI

P A S S N O. 2

Place your two thumbs together in the center of the subject's forehead with the three fingers of each hand resting on the sides of the subject's head in front of the ears (see illustration No. 12.) When your hands are in this position, let your thumbs and fingers rest lightly on the subject's head and stroke the subject's head with your hands in that position, commencing at the center of the subject's forehead starting your hands down until your thumbs come off the end of the subject's nose and your fingers pass off the chin. As your hands leave the chin, they should gently close and come back in a circle. Open your hands as you did in the first place. Make these passes slowly and soothingly, and all the time you are making them, suggest as follows: "You - are - getting - sleepier - every - minute. - You - are - getting - sleepier - every - minute. - You - are - getting - sleepier - every - minute. Fast - asleep." After you have made these passes for about two minutes, proceed to Pass No. 3 - illustration No. 13.

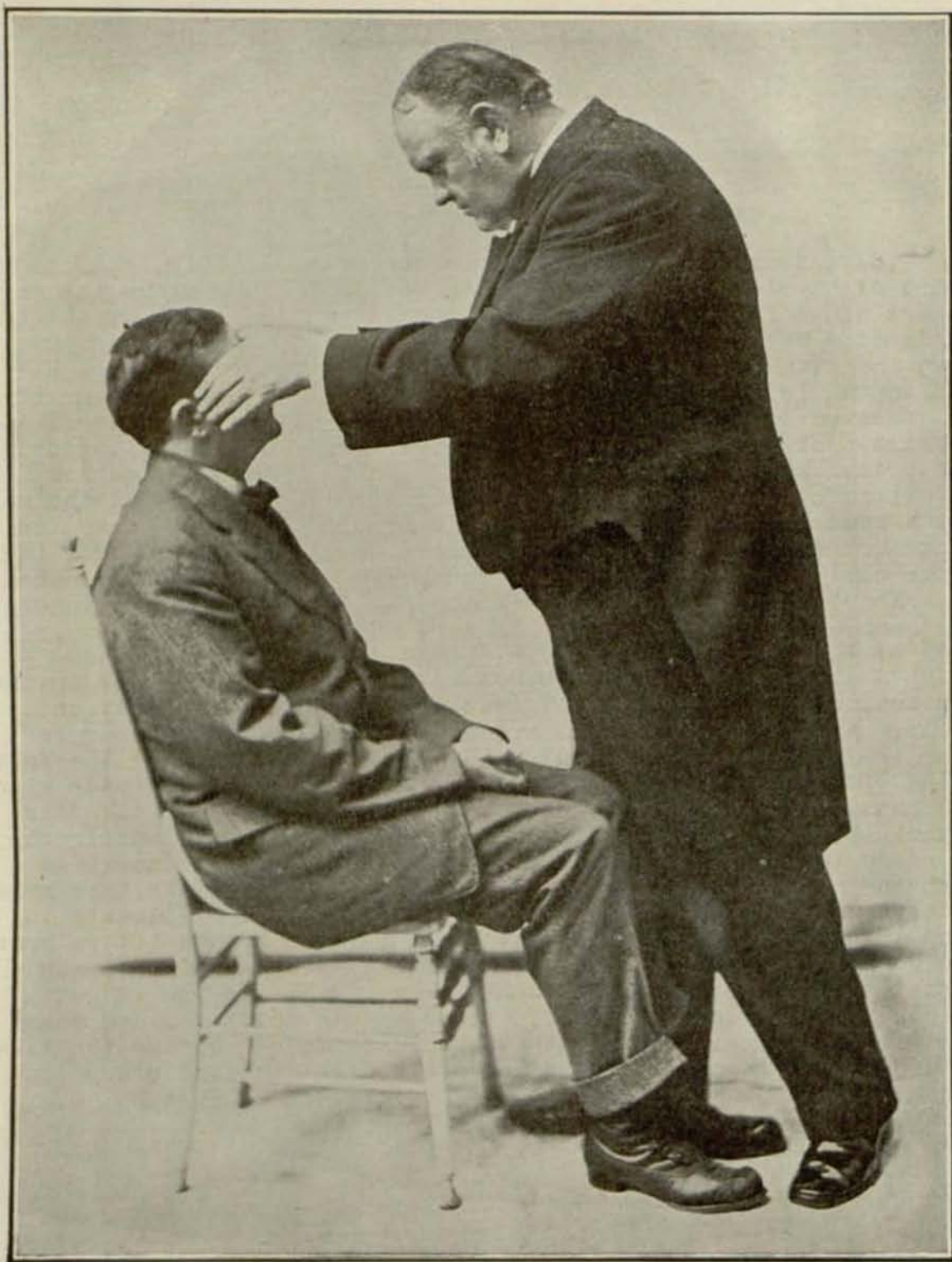


Illustration No. 12

P A S S N O. 3

Have your subject seated in a comfortable chair, and stand at his right side, (see illustration No. 13.) Then place the three fingers of your left hand (spread apart) lightly on top of the subject's head with your thumb resting lightly on the forehead just above the right eyebrow. Place the three fingers of your right hand on the left temple of the subject with the thumb of your right hand resting lightly on the root of the subject's nose between the eyebrows. Study illustration No. 13 for the right position for the hands, then you are ready for the movement. Both hands work at the same time. The three fingers of the left hand pass around the subject's head, coming off the subject's head below the lobe of the right ear, while the thumb of your left hand passes down over the temple coming off the subject's head in front of the lobe of the ear. As your left hand comes off the subject's head, the fingers and thumb meet at the lobe of the ear, and as the fingers and thumb of the left hand meet, you should gently close your hand making a circle of about 18 inches in diameter, coming back on the head again, as you started originally as shown in illustration No. 13. At the same time you are making this pass with your left hand, the fingers of the right hand pass down the side of the face coming off the lower part of the jaw, while the thumb of your right hand passes off the nose, and as your right hand leaves the face of the subject, you close it gently and do not open it until you are ready to put it back on the face again in the same position as shown in illustration No. 13. Both hands should make this pass at the same time. At first you will find a little difficulty in doing this, but you will soon get on to it, and with a little practice you will be able to make all of these passes unconsciously without ever giving them a thought. I would advise you to get someone on whom you can practice these passes until you can make them without thinking of how they should be made. During the time you are making these passes, give your suggestions for sleep the same as in passes Nos. 1 and 2. We now proceed to Pass No. 4, illustration No. 14.

P A S S N O. 3

Have your subject seated in a comfortable chair, and stand at his right side, (see illustration No. 13.) Then place the three fingers of your left hand (spread apart) lightly on top of the subject's head with your thumb resting lightly on the forehead just above the right eyebrow. Place the three fingers of your right hand on the left temple of the subject with the thumb of your right hand resting lightly on the root of the subject's nose between the eyebrows. Study illustration No. 13 for the right position for the hands, then you are ready for the movement. Both hands work at the same time. The three fingers of the left hand pass around the subject's head, coming off the subject's head below the lobe of the right ear, while the thumb of your left hand passes down over the temple coming off the subject's head in front of the lobe of the ear. As your left hand comes off the subject's head, the fingers and thumb meet at the lobe of the ear, and as the fingers and thumb of the left hand meet, you should gently close your hand making a circle of about 18 inches in diameter, coming back on the head again, as you started originally as shown in illustration No. 13. At the same time you are making this pass with your left hand, the fingers of the right hand pass down the side of the face coming off the lower part of the jaw, while the thumb of your right hand passes off the nose, and as your right hand leaves the face of the subject, you close it gently and do not open it until you are ready to put it back on the face again in the same position as shown in illustration No. 13. Both hands should make this pass at the same time. At first you will find a little difficulty in doing this, but you will soon get on to it, and with a little practice you will be able to make all of these passes unconsciously without ever giving them a thought. I would advise you to get someone on whom you can practice these passes until you can make them without thinking of how they should be made. During the time you are making these passes, give your suggestions for sleep the same as in passes Nos. 1 and 2. We now proceed to Pass No. 4, illustration No. 14.



Illustration No. 13

P A S S N O. 4

Your right thumb rest on the nose between the eyebrows, and the three fingers of your right hand rest on the left side of the subject's face (as shown in illustration No. 14 and similar to illustration No. 13). The left hand cannot be seen in the illustration, but it rests on the right side of the subject's head and forms a rest for the head. The object of this rest is to enable you to rotate the subject's head in a circle. Tell the subject to relax his neck, and then rotate his head in the direction in which the hands of a watch move, keeping the hands in this position all the time. As you rotate the subject's head suggest: "You - are - getting - sleepy - you - are - going - fast - asleep. - You - are - breathing - heavier," and as you say "You - are - breathing - heavier," take your right hand from the subject's head and place it over the subject's heart, and suggest to him as follows: "You - are - breathing - heavier. - You - are - breathing - heavier," and as he exhales his breath, press inward, and as he inhales relax the pressure, all the time suggesting: "You - are - breathing - deeper - you - are - breathing - heavier" etc. "When - I - count - ten - you - will - be - sound - asleep." Then count from one to ten. Sometimes it is necessary to use all of these passes to get the subject asleep. Sometimes one will do and sometimes another, or they can be used in the order given in the course, which is my method on a subject who seems difficult to put to sleep. After he is asleep he is ready to act upon any suggestion you see fit to give.

Illustration No. 14 also gives a good illustration of how to fasten the eyes of the subject so he cannot open them. After you think you have him sound asleep, let your thumb press downward on the root of the nose and suggest to the subject that he cannot open his eyes. Then you say, "Try - harder - try - harder. - You - cannot open - them." All the time you are making these suggestions, you are working the thumb with a downward pressure on the root of the nose between the eyebrows just as though you were trying to hold the eyes shut by physical force, only you do not touch the lids. When he strains and tries to open his eyes for a moment, clap your hands together and suggest: "All - right, - wide - awake." We now proceed to Pass No. 5, Illustration No. 15. This pass is known as "Flint's Favorite Pass."



Illustration No. 14

LESSON XXII

P A S S N O . 5

F L I N T ' S F A V O R I T E P A S S

This is a pass which I invented myself, and which, I have found, enables me to control hard and difficult subjects. I have the subject seated in a chair (as shown in illustration No. 15). I grasp the subject's right hand with my right hand, standing on the right side of the subject (as shown in illustration). The three fingers of my left hand, I spread apart on the top of the subject's head and my thumb at the root of the nose between the eyebrows. I first tell the subject to look into my eyes. I direct my gaze to my left thumb nail. I tell the subject to concentrate his mind on sleep and I suggest to him as follows: "Your - eyes - are - becoming - tired. - Everything - is - getting - dark - to - you. - You - cannot - see - clearly. - Your - eyes - feel - weak. - Your - eyes - will - soon - close. - You - are - going - sound - asleep." At every suggestion, I exert a slight downward pressure on the nose and grasp the hand tightly, but not hard enough to hurt the subject. Then I continue: "When - I - count - ten - your - eyes - will - close," and then count slowly from one to ten. As I say ten and if the eyes of the subject have not closed voluntarily, I suggest to him: "Now, - Sir, - close - your - eyes - and - think - intently - of - sleep. - You - are - going - sound - asleep - sound - asleep. - When - I - count - ten - you - will - be - fast - asleep." Then I count slowly from one to ten and by that time my subject is usually asleep and ready to receive any suggestion which I see fit to give.

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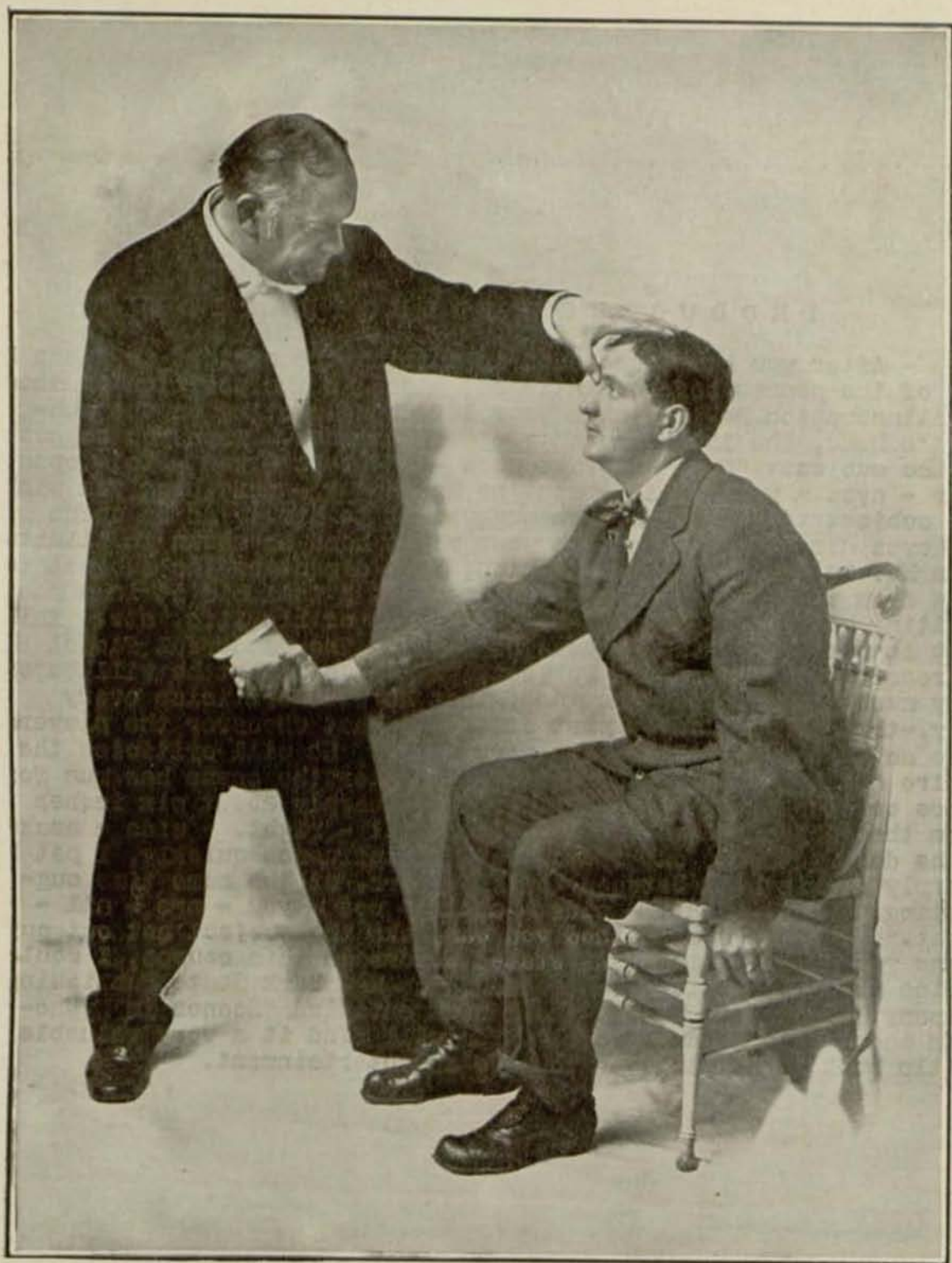


Illustration No. 15

PRODUCING HALLUCINATION

After you have succeeded in putting the subject to sleep by any of the passes before mentioned, stand in the position as shown in illustration No. 16, with your left hand resting on the subject's head, the thumb on the root of the nose. Then you suggest to the subject: "Now, - Sir, - when - I - tell - you - to - open - your - eyes - you - will - see 'so and so' " - (anything you wish the subject to see or do, you suggest it to him.) As he opens his eyes direct his gaze with your right hand as shown in illustration No. 16. In this illustration, I am directing the subject to view from the bleachers a base-ball game. I tell him it is a most exciting game; that he will have the time of his life, etc. This test is put on for the purpose of showing the wonderful facial expressions of a Hypnotic Subject. I tell him that he will become very much excited over the game, that he will criticise every play, - that he will enjoy part of it and that whenever the players make an error, he will become very angry. He will criticise the umpire and every member of the team. After the scene has run for three or four minutes, I clap my hands sharply about six inches from the subject's head and suggest; "All - right, - wide - awake." If he does not come out from under the influence quickly, I pat him sharply on his back between the shoulders, at the same time suggesting: "All - right, - wide - awake - now - you - are - all - right." By this same method you can make the subject act out any scene you have in mind. As stated before in this course, I would advise the student to purchase from the New York State Publishing Company, Rochester, N. Y., their book entitled "Scenes in Hypnotism and how to Produce Them." You will find it a very valuable little book in helping you to give an entertainment.



Illustration No. 16

INSTANTANEOUS HYPNOTISM

Illustration No. 17 shows you how to produce instantaneous hypnotism. After you have succeeded in hypnotizing the subject a few times, he becomes very susceptible to instantaneous hypnotism, and it isn't always necessary after you have had him under control a few times to put him to sleep in order to have him act out a suggestion. You can throw him into a deep state of hypnosis by turning upon him suddenly while he is in a normal state, placing the two fingers of your right hand on the subject's jaw, as shown in illustration No. 17, at the same time causing your fingers to tremble a little on the jaw, and suggesting as follows: "You - have - a - terrible - toothache. - Your -tooth - pains - you - something - dreadful, - you cannot - stand - it. - The - pain - is - excruciating - and - it - will - cause - you - to - cry - out - in - agony." The subject will go through the antics of having a severe toothache, which usually causes no end of laughter. The same method can also be applied by turning quickly upon the subject, touching the seat of the chair on which he is sitting, and trembling your hand so that the subject feels this trembling sensation, at the same time suggesting positively: "Your - chair - is - red - hot - you - cannot - sit - on - it. - If you - do - it - will - burn - you." Usually by the time you have made this last suggestion, he will leap from the chair, and then after he has done so, tell him that every time he sits down he will find it will be hotter. Also tell him that he can touch the chair with his hands and will not feel any heat whatever, but will feel it when he sits down. This causes the subject to try to sit down on the chair, and every time he does he leaps forth with an expression of pain on his face, much to the amusement of the spectators. To release the subject from this, you clap your hands together about six inches from his head, commanding him to awaken as heretofore explained. In giving an entertainment on the stage, it is a most amusing scene to pass from one subject to another, making them all think their chairs are red hot. I consider this one of the funniest scenes that can be produced by hypnotism.

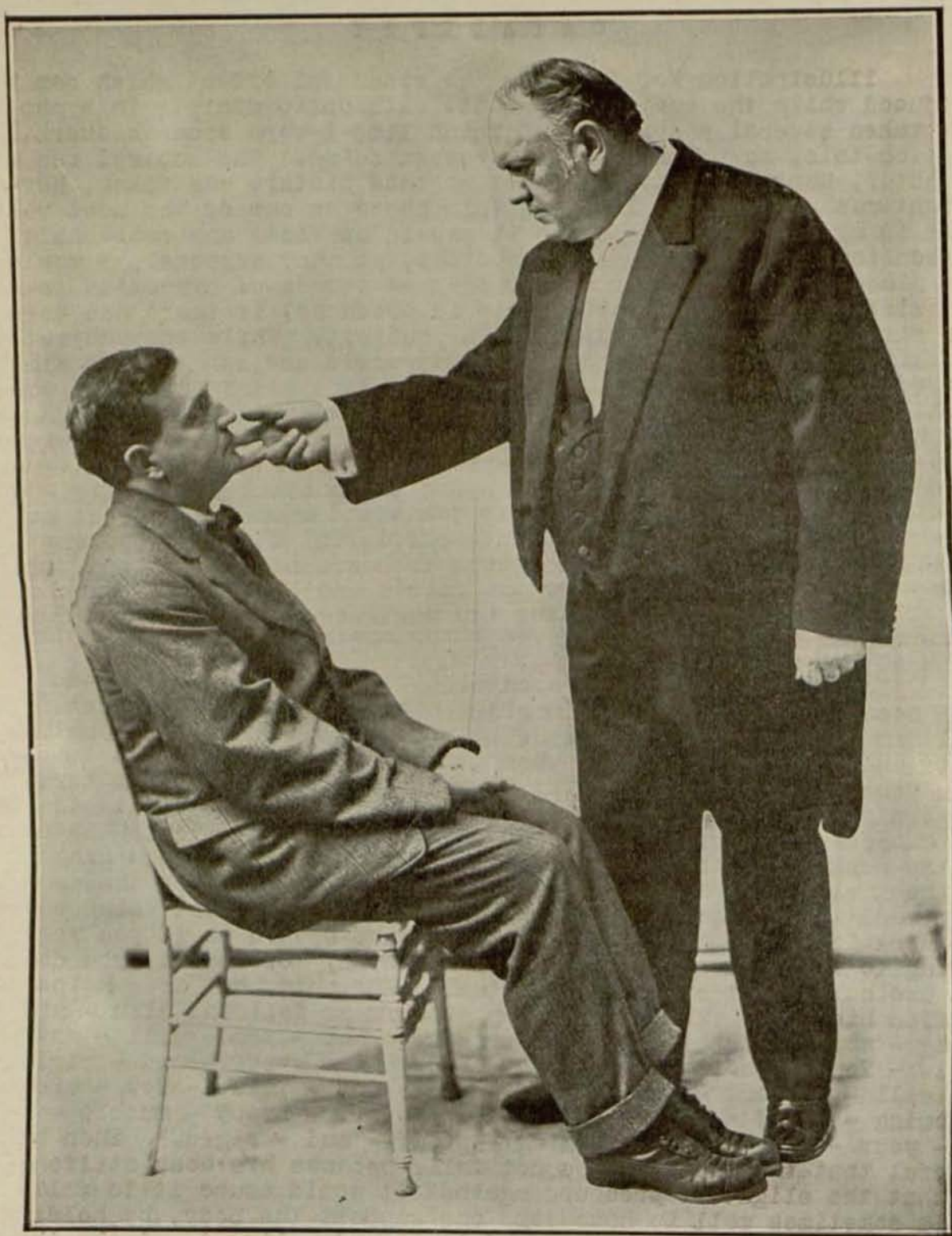


Illustration No. 17

LESSON XXIII

C A T A L E P S Y

Illustration No. 18 shows the wonderful effect which can be produced while the subject is in the cataleptic state. This photo was taken several years ago, at which time I wore side-whiskers. I mention this, so the reader will recognize me. The subject was my daughter, Marini Flint. At the time this picture was taken, her weight was 115 pounds. I regard this photo as one of the most valuable in my collection, because it should convince any reasonable person that hypnotism is not dangerous, as many suppose. I would not place my own daughter in the deepest stages of hypnotism (such as exist when the cataleptic state is produced) if there had been the slightest chance of injuring the subject. While the subject is in this condition the body is intensely rigid and can support almost incredible weight. My own weight at the time was 329 pounds. The gentleman standing on my right weighed 224 pounds. The gentleman on his right weighed 165, and the gentleman standing on my left weighed 182,-a total of 900 pounds. In performing a test of this kind, great care must be taken so as not to injure the subject physically,-by this I mean, bruise the flesh. If you stand upon the subject as is shown in this illustration, have sufficient clothing resting on the subject, to prevent the shoes from bruising the flesh. In this case an ordinary portiere was folded and laid on the body of the subject, and you will notice two portieres were folded on the backs of the chairs. This prevents the chairs from bruising the flesh of the subject.

To put the subject in a cataleptic state, have him stand with heels together. Have him grasp his clothing at the sides. Tell him to grasp the clothing firmly and to make the body just as stiff and rigid as possible, then grasp the subject at both temples with your right hand, with your thumb on one temple and the three fingers of the right hand on the other. Stand on the right side of the subject. With your left hand grasp the subject around the back of the neck using the thumb and three fingers. You should grasp the neck with a firm pressure but not sufficient to hurt the subject, and this pressure should be made on the neck just below where the neck joins the head. Raise the subject upward as if you were trying to lift him off the floor by the head. Of course, you do not use sufficient pressure to actually lift him, but this helps to stiffen his body. Then you suggest to him as follows: "You - are - going - sound - asleep - sound - asleep - but - you - will - not - fall. - Your - whole - body - is - becoming - stiff - and - rigid. - I - will - support - you - so - you - cannot - fall. - You - are - becoming - stiff - and - rigid - all - over. - Every - muscle - in - your - body - is - becoming - stiff - and - rigid." Then be careful that the subject does not fall, because his body stiffens so that the slightest pressure against it would cause it to fall. It is sometimes well to have some one support the body, by holding it at the shoulders. I have found it a good policy to stroke the subject down the arms, starting at the shoulders, going down the arms, passing off the hands to the legs, on down to the ankles, at the same time suggesting: "Stiff - rigid - stiff - rigid," etc. I

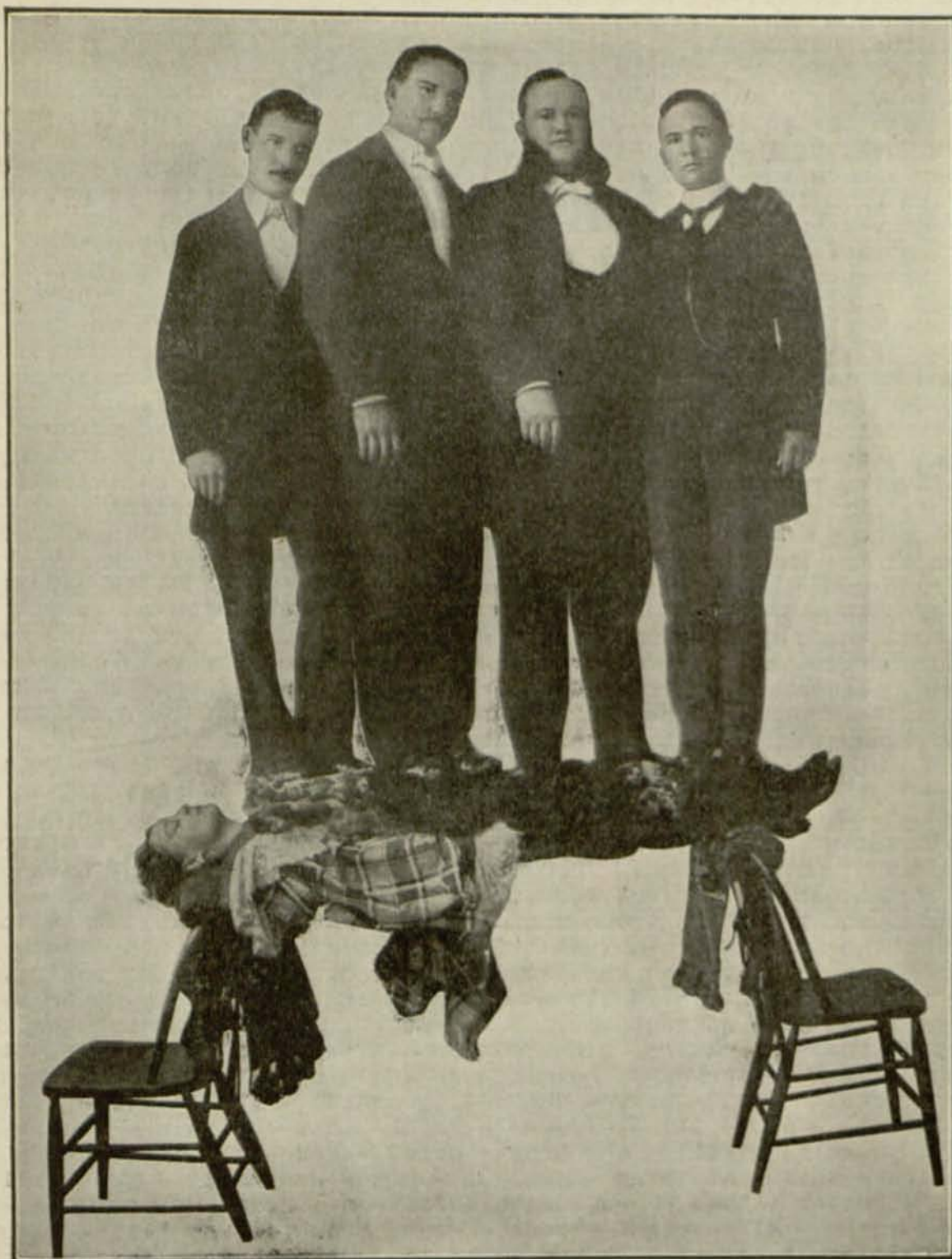


Illustration No. 18

have also found that patting the arms and legs has a tendency to stiffen the muscles. After you are convinced that the subject is in a thorough cataleptic state, get two chairs with round backs (similar to those used in illustration No. 18) have the backs well protected by a sofa pillow or portieres as before explained. Then you take the subject at the head and have some assistant take his feet, holding them tightly together and lift the subject up and place him on the backs of the chairs. See that the body is bowed upward when lying on the backs of the chairs. In order to get this effect you raise the body up in the center after it has been placed on the backs of the chairs, at the same time suggesting to the subject as follows: "Your - whole - body - is - rigid - and - stiff. - Nothing - can - bend - it. - You - are - just - as - stiff as - a - bar - of - iron." Before you place the subject on the backs of the chairs, have two men seated on the chairs with their hands on the back of the chair. (They straddle the chairs.) This prevents the chairs from collapsing. These figures were not shown in illustration No. 18 because it was my intention to show the subject as clearly as possible. When the subject is placed with the ankles resting on the back of one chair, have the individual who is sitting on the chair put his hands up tight against the ankles so as to keep them together. The individual seated at the head of the subject should have the subject's head resting against his (the individual's) shoulder. The individual's hands should support the subject on the back of the chair so as to prevent the subject from falling off the chair, and his hands should grasp the chair so as to support the shoulders, - in other words, become a sort of cradle for the shoulders to rest on. The subject's SHOULDERS should rest on the chair and not the neck as many suppose. While the neck could support a great weight, it could not support as much weight as the shoulders, and there is a danger of straining the subject if a large weight is placed upon his body while in a cataleptic state, if supported by the neck. For that reason in placing my subject on the backs of chairs, I never suspend him by the neck. Then when you put the weight on, have the weight on the subject for just a moment, say a quarter of a minute, and then have those who are standing on the subject, step down. Then lift your subject off the chairs. You should always take the subject by the shoulders in lifting him from the chairs, and you should always remain at the head of the subject, so as to be there to give suggestions, if necessary. After removing the subject from the chairs, stand him on his feet with your left arm around him and your right hand supporting his head. Suggest to him as follows: "Now, - Sir, - when - I - awaken - you, - you - will - not - feel - any - ill - effects - from - this - strain - whatever. Your - muscles - will - not - be - sore. - You - will - not - realize - that - anything - unusual - has - happened. - You - will feel - better - than - you - have - for - a - long - time. One - two - three - all - right - wide - awake." As you say "All - right wide - awake," you still support the subject with your left hand and arm and snap the fingers of your right hand close to his ear. Continue to snap your fingers suggesting: "All - right - wide - awake - wide - awake." As he comes out from under the influence, pat him sharply on the back, telling him he is all right in every

way, and when he smiles you will know that he is out from under the influence.

I perform at least three tests in catalepsy during a week's engagement, selecting Monday, Tuesday and Saturday nights, and sometimes if I think the audience is inclined to be skeptical, I even perform a cataleptic test every night. You can vary these tests by using different subjects and use more than one subject at a time by building what we call a "human pyramid." For this human pyramid, I put several subjects in the cataleptic state and lay them across one another on the backs of four chairs, then I cross two with two subjects and two with two other subjects, and lay the fifth subject across them and then I stand on the fifth subject. This human pyramid test I perform the latter part of the week when subjects are plentiful.

LESSON XXIV

A N A E S T H E S I A

Surgical operations, both minor and major, have been successfully performed under hypnosis. I would not, however, advise the student to attempt anything of this kind until he has had considerable experience with the more simple forms of hypnotism, -not because there is any danger, but an operator not accustomed to this is very apt to lose his head and become excited, especially at the sight of blood, and I advise every student not to attempt an anaesthetic test until he is thoroughly familiar with the subject and has had some little practice.

First have the subject bare his arm as shown in illustration No. 19, then put the subject to sleep by any of the passes before explained, and after you are convinced that he is in a deep sleep, suggest to him as follows: "Your - arm - is - becoming - anaesthetised. - You - will - feel - no - sensation - in - it - whatever. - There - will - be - no - bad - effect - upon - your - system - from - this - operation. - You - will - feel - no - sensation - whatever." (Notice the pass and method of putting the subject in this state. I use pass No. 5, or what is known as "Flint's Favorite Pass.") Then with your left hand make passes over the subject's arm where you intend to pass the hat pin through. I use a hat pin for this purpose because it is easier to be seen by those in the audience, and easier to handle by the operator. It isn't necessary to pass two hat pins through the arm. One is sufficient, but I have used two in illustrations Nos. 19, 20 and 21 and will explain the reason for so doing later. When you are convinced that the subject is in an anaesthetic condition, by pricking the arm slightly with the hat pin, then give the hat pin to some assistant, or even some stranger in the audience. If a stranger, tell him to pay attention to what you have to say as you want him to put the hat pin through the flesh where you will indicate. Then you pick up the skin at a spot on the arm as indicated in illustration No. 19. You pick up the skin of the subject's arm between the forefingers and thumbs of both hands. (Not over a quarter of an inch should separate thumbs and fingers of both hands.) This leaves just room enough for the hat pin to pass between your fingers without touching you. The skin is inclined to be tough and it is quite hard to push the hat pin through. This allows it to go through without unnecessarily tearing the cuticle. Then tell the assistant to pass the hat pin through the flesh between your fingers, and tell him to pass the hat pin through about half an inch from the top part of the subject's skin, so that when it is passed through the skin it leaves a space of about one inch between the two wounds, as shown in illustrations Nos. 19 and 20. After you have passed the hat pin through, you lay the subject's hand in his lap so that the hat pin does not touch his clothing. You can then notify those standing around to come and see the subject and if you are giving an entertainment, it is customary to take the subject down through the audience, so the people in the audience can see the wound closely. To do this you observe the rule as illustrated in illustration No. 20, grasping the subject's hand on the arm where

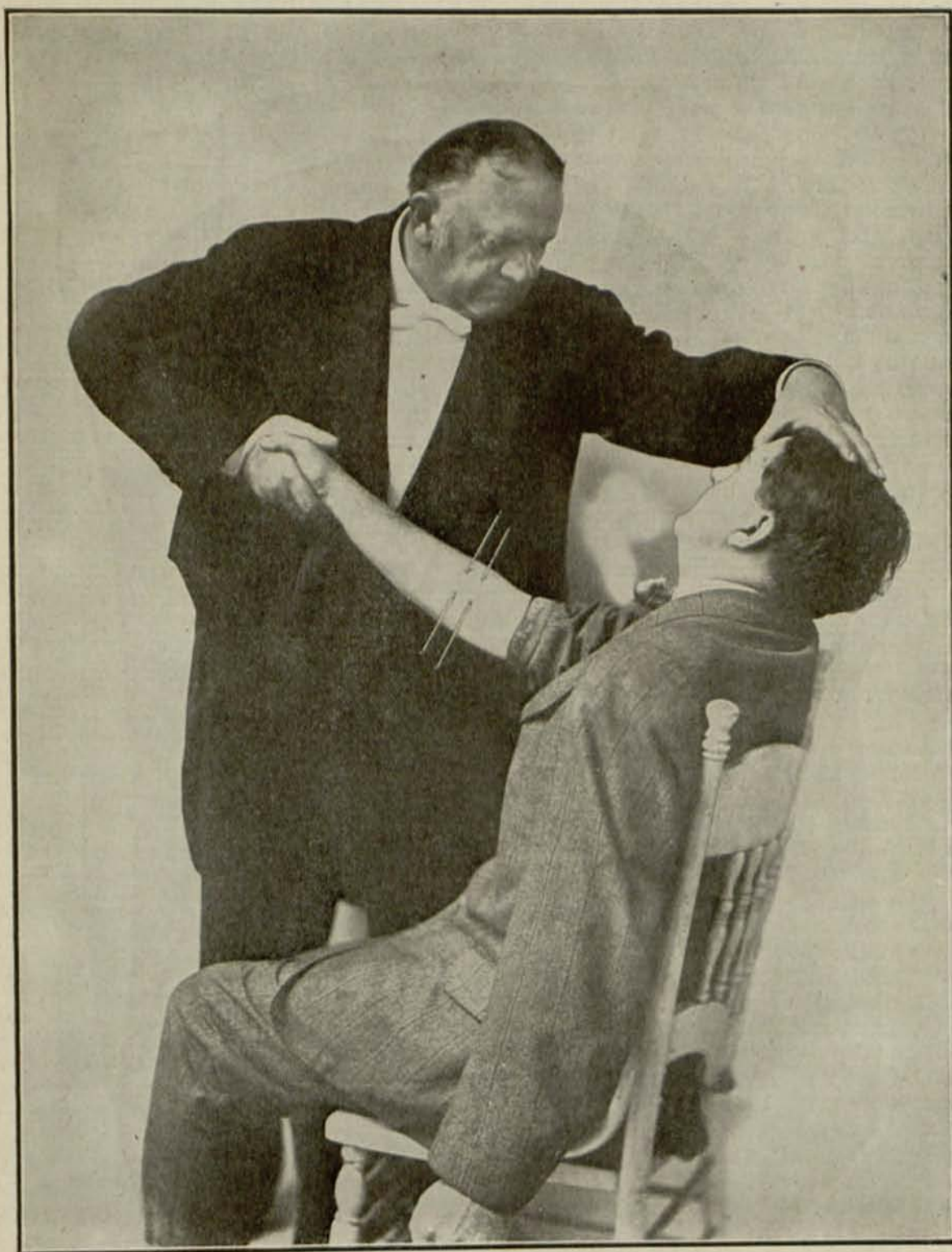


Illustration No. 19

the hat pin has passed through. The operator uses his right hand for this, and the left hand is placed on the top part of the subject's head, as shown in illustration No. 20. Tell the subject to open his eyes. You suggest as follows: "Now, - Sir, - I - want - you - to - open - your - eyes - and - look - at - the - wound - on - your - arm. - It - will - not - affect - you - in - any - way. - Open - your - eyes - open - your - eyes," and as his eyes open you direct his gaze with your left hand to the hat pin sticking through the arm. Then you further suggest: "It - doesn't - hurt - you - in - the - least - does - it?" When he answers in the negative, you give him what is called a post-hypnotic suggestion, or in other words, a suggestion which acts after he has been awakened. After he has viewed the wound for a moment, you say: "Now, - Sir, - I - am - going - to - wake - you - up. - You - will be - perfectly - conscious - except - that - you - will - have - no - sensation - of - feeling - in - your - arm - where - the - hat - pin - has - passed - through. - Other - parts - of - your - arm - will - be - natural - but - where - the - hat - pin - has - passed - through - you - will - have - no - feeling - whatever." Then hold his hand as shown in illustration No. 20.

Hold the subject's hand with your right hand as shown in illustration No. 20, and with your other hand snap your fingers about two inches from his ear and say: "All - right - wide - awake all - right - wide - awake." Be careful not to let him get his hand away from yours so that he can strike his face with the hat pin, because in awakening a subject he is very apt to put his hands to his face and he might get scratched in this way. Grasp the arm containing the hat pin so he cannot do this, until he is conscious. Then you can pass with him down through the audience, answering questions which the audience will ask of you. Return to the stage, have him seated in a chair, and put him to sleep by any of the passes mentioned in this course and suggest as follows: "Now, - Sir, I am - going - to - remove - this - hat - pin - from - your - arm - and - when - I - do - it - will - not - hurt - you - in - any - way. - There - will - be - no - flow - of - blood - and - there - will - be - no - bad - after - effect. - You - will - feel fine. - Your - arm - will - not - be - sore - either - now - or - afterwards. - It - will - heal - very quickly." Then you place your thumb and fingers of your left hand over the two wounds made by the hat pin, exerting considerable pressure, and with your right hand, draw out the hat pin, at the same time exerting a firm pressure on the wounds with the fingers of your left hand. As you draw out the hat pin, hand it to someone standing by, still keeping your fingers on the wounds. Hold your fingers there for at least one minute, suggesting to the subject at the same time: "There - will - be - no - flow - of - blood - from - this - wound - and - you - will experience - no - bad - after - effects - whatever." Keep repeating these suggestions over during the time your fingers are on the wounds. It is also good policy to incline the arm upward, so the blood will be compelled to flow upward. This makes it easier to prevent a flow of blood. Then you can slowly remove your fingers, and if your experiment and suggestions have been entirely successful, there will be no sign of blood. You can then awaken the subject and have him pass through the audience to show that no blood

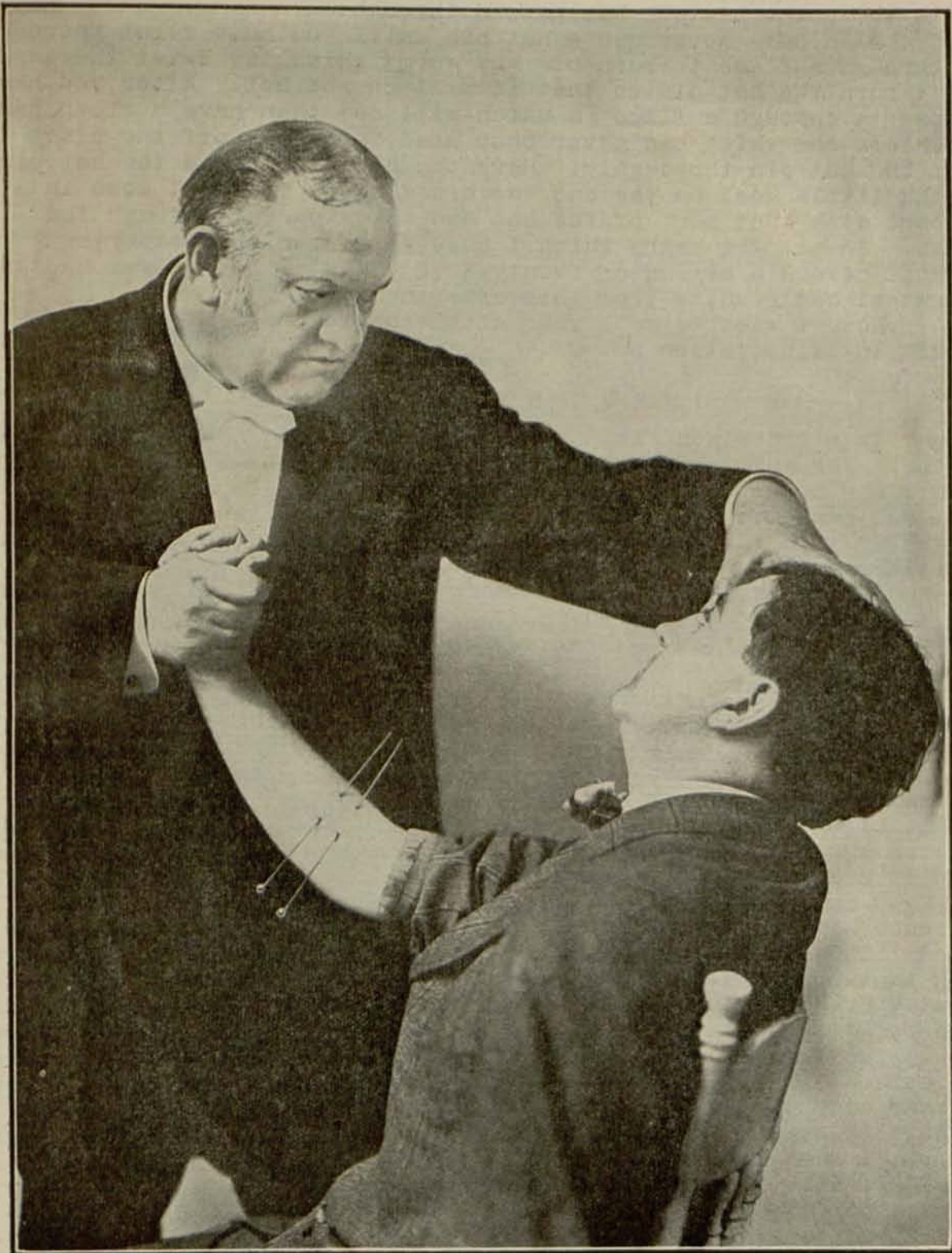


Illustration No. 20

has come from the wounds. All that will show will be two little spots where the hat pin has passed through.

WARNING: Never use a hat pin until you have first passed it through a flame to burn off any germs which may exist thereon. Don't burn the hat pin so that it will be red hot. After you have passed it through a flame (a match will do) then have a clean handkerchief, one which has never been used, and wipe off the black from the hat pin thoroughly. Have the assistant hold the hat pin, by the little knob on the end, so his fingers will not come in contact with that part of the hat pin which passes through the flesh. In all the years which I have performed this experiment (and it covers a period of twenty-five years) I have never had the slightest bad results from this experiment.

Now, I wish to call your attention to the test in anaesthesia in illustration No. 21.

D O U B L E A N A E S T H E S I A

This experiment is performed by using two hat pins instead of one. The same rules as explained under the heading of anaesthesia are necessary for the induction of hypnosis and anaesthesia. Then you pass two hat pins through as shown in illustrations Nos. 19 and 20. You first remove one hat pin telling the subject that it will not bleed, etc., and treating the wound just the same as previously explained. Then in drawing the second hat pin out, clasp the subject's hand as shown in illustration No. 21 and suggest to him as follows: "Now, - Sir, - when - I - draw - this - second - hat - pin - from - your - arm - the - wound - will - bleed - but - the - first - one - will - not. - It - will - have - no - bad - effect - upon - your - system - but - will - bleed - sufficiently - to - show - where - the - hat - pin - was - passed - through." Instead of pressing the fingers of your hand on the second wound you simply draw the hat pin out without treating it, and usually a little blood will flow as shown on the arm of the subject in illustration No. 21, while the two spots which you have treated show no sign of blood. These spots are indicated on illustration No. 21. Then you can awaken the subject and have him pass through the audience showing the blood on one wound, while the other shows no blood. This gives you an opportunity to make an explanation and to talk to the audience, explaining to them that one wound was treated by suggestion while the other was not. It makes a splendid scientific test if well done, and I advise my students to practice this a few times in private on some subject who is willing, before you attempt it in public. I am the only operator so far as I know who has ever performed this test. These tests are given for the purpose of convincing the audience of the practical value of hypnotism. It shows up the scientific side of it and I usually perform this test about three nights during my engagement of one week in any city or town. I perform it on Monday night, because a great many physicians are in the audience, and I also perform it on Wednesday and Friday nights. I always use my own subjects for these tests in anaesthesia and advise my pupils to do the same, because relatives of local subjects would be sure to object even if the local subject did not, and to avoid adverse criticism I use my own subjects (those who travel with me).



Illustration No. 21

LESSON XXV

ENTERTAINMENTS

Some of my students prefer to give hypnotic entertainments rather than to devote their time to the healing profession, and as I have said before in this course, I consider the art of giving a good hypnotic entertainment, one of the science's highest accomplishments,—I mean to do it well. Those who desire to follow the public stage as a profession, may write to me at any time, and I will be glad to give them any information which they feel is not covered in this part of the instruction. It requires a little capital to start and a little perseverance. My advice to students is always to start in smaller towns first. In this way they are able to make a good living and at the same time gain for themselves the experience necessary to succeed in larger cities and before large and experienced audiences,

I have made a large fortune on the public stage and have found it a most pleasant profession. I believe that I have done more good through these public exhibitions in demonstrating the great power of Suggestion, than if I had devoted my time exclusively to giving scientific demonstrations before scientific men. I intend to devote a large chapter on the entertainment feature as this is instruction which has not been touched upon by others who have offered courses of instruction to the public.

An entertainment should always be preceded by a short lecture not covering more than fifteen or twenty minutes. While the subject is a most interesting one, I have found it better to do a little talking between scenes. In this way the audience does not become tired, as there are always a great many in the audience who are there simply for the amusement part of it. The lecture part does not appeal to them, and in giving a public entertainment each class must be carefully considered. If you are convinced that your audience is a most intellectual one, then you must appeal to that side of their natures. If they seem more inclined to the amusement part, and you feel that it's simply fun they want, give them fun. After you have had a little experience it will be an easy matter for you when the curtain goes up and you make your appearance to quickly "size up" your audience. I have always made it an absolute rule to give an audience what they want rather than to impose my ideas upon them. There are such a large variety of scenes in hypnotism that I shall pick out what I consider my favorite scenes and the student will get from them the idea and can invent his own scenes, because the field is practically virgin; there is no end to the number of scenes that can be thought out by the student. Right here I might state that the student who intends to give exhibitions will find great benefit from reading a book published by the New York State Publishing Company, 205 St. Paul St., Rochester, N. Y., entitled "Scenes in Hypnotism and how to Produce Them," the cost of which is \$1.00. This book gives a large number of very interesting scenes in Hypnotism for entertainment purposes, and I am sure the book will find favor with those interested along this line. The New York State Publishing Company also issues an extensive catalogue of books pertaining to the occult sciences. They make a

specialty of this class of literature and in their catalogue they have many valuable works. I advise every student of this course to write them for this catalogue, and read such books as they feel will most benefit them. One book especially I might mention that is published by the above concern which I have found to be a very valuable work since it contains the opinion of so many experts upon the subject. It is called "Hypnotism and Hypnotic Suggestion by Thirty Authors." The book was written by thirty of the most expert authorities on the subject of Hypnotism and in this work you get a variety of opinion and you can pick out for yourself the information which you feel will interest you most. You will find it a most valuable book.

LESSON XXVI

I shall now proceed to give instructions for giving public Hypnotic entertainments.

The first thing to do is to arrange for printed matter advertising your entertainment. After you have your lithographs and printing all arranged, you should book an engagement in several small towns and cities as close together as possible, so as to avoid large railroad fares. Arrange your route so that you can proceed from one place to another without doubling on your tracks. Write the managers of various opera houses in places you wish to visit, asking them to send you their open time and best share terms. You should always play an engagement on a percentage basis. The percentage ranges according to the size of the town, and managers will offer you anywhere from 50 to 75%. The smaller the place, the larger your percentage should be. Many of them will want you to rent the theatre outright. Do not do this, because the moment you rent the theatre, the local manager and his assistants immediately lose all interest in your success during the engagement, as it means nothing to them because they get their pay anyway. I always play on a percentage basis myself and I advise my students to do the same thing. Oftentimes you will lose something by this but it is the only safe way. Your engagement should be made for not less than three days and try if possible to book a week. Even a small town can stand a week's engagement because you change your programme nightly and you get the people interested and they come to the theatre night after night. I have played a two weeks' engagement in a town of less than 1,000 inhabitants and made a good profit every night. When playing small towns you need a manager and one assistant. The assistant can take the place of the manager while the latter is doing the advance work. The manager should go ahead three or four days at least to see that your printing matter has been thoroughly circulated and also to arrange for several private demonstrations before you open your engagement. This is most essential to success. Have present at these private demonstrations at least twenty-five or fifty people, and it is well for you to give these demonstrations on the Sunday afternoon or Sunday night, or even Monday afternoon before your engagement which should open Monday night. He can easily get up these private parties, as we call them, because the general public is always ready to attend any thing of this kind since it costs them nothing,

and they are always glad to meet people in the show business. At these private demonstrations you talk for about five minutes explaining the principles of hypnotism, how beneficial it is to be hypnotized, and say all the nice things about hypnotism that you can and ridicule any idea that it is dangerous to be hypnotized, etc. You do this so as to get your audience to want to try it. Then take your assistant, who should be a good hypnotic subject, and show them some simple little test such as drawing the subject backward then forward. These tests are fully explained in the course. Then after you do this with your assistant, try to persuade someone who seems to be most interested and in sympathy with you, to let you try him. It will require a little coaxing on the start. Do not ever, under any circumstances, at these private demonstrations, lose your temper or show that you are discouraged for lack of volunteers, because as soon as one or two of them try it, then they all want to try it. Do not attempt any of the harder tests until you have tried them all on the simpler ones. When they see that there are no bad effects from these simple tests, and nothing to be afraid of, you can then proceed to carry them along gradually until you have out of an audience of twenty, four or five splendid subjects. Have your manager in getting up these parties to meet you on Sunday, secure young men ranging from the age of eighteen to twenty-five years, because young men of this age do not object to going on the stage. After you have worked on these young men and secured four or five good subjects, have your manager get well acquainted with them, giving everybody present at these private demonstrations, complimentary tickets for your first night's performance. You do this to get these good subjects in the house. On Monday have your manager make it a point to call on the best ones so that you will be sure to have them present. Be especially nice to them, invite them to take dinner with you at the hotel; do everything you can to have them on the stage Monday night, AS THE SUCCESS OF YOUR ENGAGEMENT DEPENDS UPON GETTING THESE YOUNG MEN THERE. It will make it comparatively easy sailing if you succeed in this because after the first night everybody wants to try it and that makes it easier to get volunteers for the stage. The success of your engagement depends upon the first night's performance. If it is a success, your success for the week is absolutely assured. If it is a failure, you will have trouble in regaining the confidence of the people so make every effort to get the best subjects from these parties to come to the theatre Monday night. You want to give everyone with whom you come in contact the idea that you are a "good fellow." Always be ready to shake the hand of anybody rich or poor and do it in a way that makes them feel perfectly at home with you, as they get the idea that because you are a hypnotist you are hard to approach and a most dignified individual. You must remove this feeling before you can hope to get good results from your engagements, as the audience must learn to like you the minute they see you. Much depends upon your personality in this respect.

LESSON XXVII

As I said before, the success of your first evening is the key to your future success for the week; therefore, it is necessary

for you to have a large audience the first night, even if you have to give away a large number of free tickets in order to get the people there. I always send complimentary tickets to every doctor in the city, every dentist, every school teacher and every minister. This brings a good class of people and a class of people who, when they become interested, will come to the theatre every night during the week. You can arrange your prices with the manager of the theatre and he will tell you what the people are accustomed to paying for a week's engagement. I have also found it good policy to advertise by giving away what we call a lady's free ticket which states on the ticket as follows: "Admit one lady free if accompanied by a gentleman with one paid ticket." This I have always found a good plan for the opening night only. This makes it possible to get along without using expensive printing as most companies are compelled to have. No matter how nice your printing may be if you fail to give satisfaction on your first night, you will not do much business on the engagement. On the other hand, no matter how poor your paper may be, if your first night's performance is a success, the public hear of it the next day and those who have been there spread the news and the attendance for the rest of the week will be large.

You start your evening's entertainment by giving a short lecture on the subject of hypnotism, and it should not last more than fifteen or twenty minutes at the outside. In this lecture you should devote the time the first night in explaining away the many erroneous ideas of hypnotism. Laugh at its dangers; everything you do and say the first night should be for the purpose of making the audience want to try to be hypnotized. Say nothing that would have a tendency to frighten them or make them fear it, then you ask for volunteers to come upon the stage. You tell the audience that you carry no subjects with you, that you prefer to give the entertainment with local subjects because you have found it much more satisfactory. You have previously had a runway built from the stage to the aisle. Then you pass down the aisle coaxing this one and that one to go upon the stage and especially those young men with whom you were successful at the party on the Sunday before. Your manager should assist you in this work. Let him pass up stairs if there is a gallery and work that part of the house while you work the lower part, and do not start your entertainment until you have from fifteen to twenty-five volunteers on the stage. The stage should be set with a parlor scene with fifteen to twenty-five chairs in a half circle on the stage. Have your assistant on the stage take the hats of the gentlemen who volunteer and also have him stay on the stage to keep the volunteers there. Tell him that he must in a nice way insist that the subjects remain seated on the stage as they are very apt to want to go back of the scenes and remain there until you return to the stage, but by keeping these men on the stage, it has a tendency to attract others. Sometimes I have worked for half an hour before I could get more than four or five volunteers, but I tell the audience that I cannot possibly start my entertainment until I have the chairs full, and that I will appreciate it if they will assist me by trying to persuade their friends to go upon the stage. I sometimes address the ladies like this: "Ladies, you can help me fill that stage. You have some

gentleman friend with you whom you would like to see hypnotized. If he thinks anything of you he will go upon the stage in order to help entertain you." They often persuade their companions to go upon the stage. Often a wife will persuade her husband to go. You can resort to any means of encouragement to get them to volunteer, and also suggest to your audience as follows: "I am coaxing you TONIGHT to go upon the stage,-by WEDNESDAY night you will be coaxing me to let you come,"-and this is the case in nine cities out of ten. The first part of the week you have trouble in getting volunteers. The last part of the week you have trouble in keeping them off, as everybody wants to try it then.

After you succeed in getting the chairs full you return to the stage and apologize to the audience for taking up so much of their time and tell them that you will endeavor to make up for the loss of time by giving them an entertainment which you hope will please them. Then you turn and address your volunteers. You say: "Now, gentlemen, the success of this entertainment depends wholly and solely upon you. I am not here for the purpose of trying to force any of you gentlemen to do anything that I would not be willing to do myself." You must treat them very nicely because there will be some people on the stage who are there for the purpose of convincing their friends that they cannot be hypnotized. You further say: "I want you to enter into the spirit of this entertainment just the same as I shall. I don't want you to have the slightest feeling against me personally. I don't want you to feel that I cannot hypnotize you, because I am frank to admit that I cannot unless you do everything I tell you. Many people get the idea that it is only weak-minded people who can be hypnotized. This is absolutely wrong. It is only strong minded people who can be hypnotized because a man must be strong minded in order to concentrate his mind, and I cannot do anything with you unless you concentrate your mind as I tell you. I don't want you to feel the slightest antagonism to me. You will find me a man just like I hope you are--a gentleman in every respect and a good fellow, and I will personally appreciate anything you can do to help me in this work, because if you are the least bit antagonistic I cannot do anything with you, and it only results in disappointing the audience and in disappointing yourselves and me. Therefore, I hope that you will try to do everything just as I tell you, and I know if you do you will be pleased and so will the audience."

After this little talk which you make to all the volunteers collectively, you pick out one of the young men you have been successful with, and you draw him backward first then forward, then you thank him for this and take another. Try to have those on whom you have previously worked seated in different parts around the circle so as not to have all the good subjects together, because if you should fail on one, then the next one will be a subject on whom you know you can succeed. The audience does not expect you to hypnotize everyone, and so it makes it look better to the audience if the good subjects are scattered as suggested above. You try them all on that same test before you proceed with the next test. After you have tried all the subjects on the falling backward and falling forward test, then you proceed to the next test which is fastening the subjects' hands together so they cannot

pull them apart. This test should be done on all the subjects. The next test following this should be fastening the palms of the subjects' hands together so they cannot pull them apart. The next test following this should be to cause the subjects' hands to roll one over the other very rapidly. This test is called "rolling the hands." This rolling the hands test can be worked on all the subjects at the same time. This saves you the trouble of going through this test with each subject. The test following this should be one which is called "patting the hands" and is similar in its effects to rolling the hands. This is done by having the subjects pat their hands together rapidly. Have them all do this at the same time. The next test should be stiffening the arm. You do this on each of the subjects separately. Following this you make the subjects' knees stiff so they cannot sit down. Following this, you make the subjects' knees stiff so they cannot get up. This is done on all of the subjects singly or collectively just as you prefer.

LESSON XXVIII

Up to this time, all of these tests are what is known as physical tests. In other words you are simply controlling the muscles of the subjects. You do this without putting them in an unconscious condition. To release the subjects from any of these physical tests you simply suggest just as determinedly as you can, "All right," clapping your hands together sharply so as to startle the subject, and they are all released the same way. You may have to repeat the suggestions several times so as to entirely remove the effects.

Following these physical tests, you try to put all of the subjects to sleep. To do this, you tell them all to close their eyes, placing their hands in their lap and relaxing the muscles as much as possible, and to concentrate their minds intently on the thought that they are becoming sleepy without allowing other thoughts to enter their minds. Then you keep walking up and down close to the subjects, making slight passes over their foreheads with both hands making the passes downward or use any of the passes illustrated in this course. The passes should start at the center of the forehead, come down over the temples to the shoulders, down the arms to the knees. As your hands come off the knees close your hands and bring them up in a circle to the subject's forehead and as you get almost to the forehead, open your hand so that the tips of the fingers will pass over the forehead again. Make five or six of these passes on each subject. You pass quickly from one to the other starting at one end of the line of subjects and working to the other. Go over them this way two or three times then step behind the subjects, starting in with the first one and grasp his temples with the thumb and three fingers of the right hand and the back of his neck with the thumb and three fingers of the left hand. Then slowly rotate his head from right to left or in the direction in which the hands of a watch move. Tell him to relax the muscles of his neck if he is inclined to resist the movement. If they resist the movement and do not relax the muscles, you know that they are resisting you consciously or unconsciously. As you rotate the head

this way a dozen or more times on each subject, keep suggesting as follows: "You - are - becoming - sleepy, - sound - asleep, - sound asleep." Repeat these suggestions over several times, then just before you leave each subject you place your right hand on his chest and as he exhales his breath you press inward. As he inhales release the pressure, and as you do this you suggest: "You - are - breathing - heavier; - you - are - breathing - deeper; - you - are going - sound - asleep, - sound - asleep; - you - will - remain - in this - position - until - I - tell - you - to - open - your - eyes." Then you proceed to the next subject and so on through the entire number. Then you step in front of the subjects in about the center of the stage, and you loudly suggest in a slow monotonous tone: "When - I - count - ten, - all - of - you - gentlemen - will - be - sound - asleep." Then you slowly count from one to ten. Then you say to them: "Now, I want you to roll your eyes upward just as far as you can, keeping the lids closed; roll - your - eyes - upward, - roll - your - eyes - upward, - and - when - I - count - five - you will - not - be - able - to - open - your - eyes; - you - will - be - sound - asleep; - one - two - three - four - five." Then you suggest: "You - cannot - open - your - eyes; - you - cannot - do - it." Keep repeating these suggestions very rapidly, talking to the subjects all the time, telling them that they "cannot - open - their - eyes." You have them do this for just a few moments, then clap your hands sharply together and say: "All right, wide awake." There will be a few subjects then who cannot open their eyes. These subjects you go to individually and clap your hands sharply over their head, taking the thumb of your right hand and putting it between their eyebrows, with the three fingers of your right hand resting on the top of their head. You move your thumb upward between the eyebrows, suggesting at the same time: "Now - you - can - open - your - eyes; - now - you - can - open - your - eyes; - when - I - count - three - your - eyes - will - open - easily. - One - two - three," and as you say "three," clap your hands sharply over their heads and their eyes will immediately open.

Before you put on any scene in hypnotism, you must be sure that your subjects are in a sound sleep. By "scene in hypnotism," I mean where the subjects must act out your suggestions with their eyes open. You can tell when the subjects are asleep by their heavy breathing and by picking up the arms of each one and letting it drop. If it drops limp and the subject is breathing heavily with the jaw relaxed, he is in a deep sleep and ready to act upon any suggestions which you see fit to give.

LESSON XXIX

After you have succeeded in the foregoing test of fastening the eyes, put the subjects to sleep again by simply telling them to close their eyes and that when you count ten they will be sound asleep. Then count slowly from one to ten, then make a few more suggestions of "Sleepy, - sleepy, - sound - asleep." Then you suggest to the subjects as follows: "Now, when I count ten you gentlemen will all open your eyes. You will still remain asleep with your eyes open, and you will imagine that the chairs on which you have

been sitting have become red hot and they will burn you so that you cannot remain seated in them. You will keep trying to sit down on them, but every time you do they will burn you." Then after slowly counting ten you tell them to open their eyes. As they open their eyes tell them to look at you and you point your hand at the chair, at the same time suggesting that the chair is red hot. If some are slow to respond to this suggestion, place your finger tips under the chair shaking it, at the same time telling them that the chair is red hot. "It's - getting - hot, - you - cannot - stand - it; - you - must - get - up; - it's - red - hot," at the same time looking intently at the subject at the root of the nose, which is the point of the subject's head you should always look at when giving suggestions standing in front of them. If you are standing back of them, look at the base of the brain when making your suggestions. After the scene has run a few moments clap your hands together sharply, suggesting: "All - right, - wide - awake." etc. Repeat these suggestions until the hallucination has been removed on all of the subjects. Another good test to follow this is the dancing test. For this pick out all of the subjects you have been successful with up to the present time, and place their chairs a little ahead of the others telling these good subjects to close their eyes and think of sleep. Then you put them to sleep by any of the passes illustrated. You then tell them that when they open their eyes they will find that they have all become expert buck-and-wing dancers. Then take your stand in front of them in the center of the stage, and suggest to them as follows: "Now, gentlemen, when you open your eyes, you will find that you are all expert buck-and-wing dancers. You will see me patting for you, and you cannot resist the impulse to dance," Then you say to them, "Open your eyes," and as they open their eyes you start to pat your hands in dancing time, as you have often seen minstrels pat for someone else when they were dancing. Pat your hands in the same way, telling each of them who is not dancing by this time, that they must get up and dance, directing your suggestions to them individually. Make these suggestions very positive and after awhile they will all begin to dance. In giving an entertainment ALWAYS REMEMBER ONE IMPORTANT THING, and that is to awaken your subjects while the audience is applauding and laughing the loudest; in other words, when they have reached the climax, that is the time to awaken your subjects, otherwise you are apt to let the scene run too long and the audience will become tired and the scene loses its effect. The best policy to pursue in giving an entertainment is to give the audience too little rather than too much, because if you give them too much in one evening they do not care to see any more. They have had enough of it. If you send them away feeling that you are stingy with your performance, they will want to come back again and see more of it. This I call "one of the tricks of the trade," and it's a good point to remember. I observe this same rule in every scene that I undertake. When I feel that the audience has reached the climax so far as applause and laughter is concerned, I immediately awaken the subjects from the scene. Two or three minutes should elapse between scenes. This gives the subjects and you a chance to rest. Then after each scene in order to rest the subjects and yourself, it is good policy to address the audience,

telling them of the different stages of hypnotism that the subjects are in as you proceed with the entertainment. If you notice any little peculiarity in regard to the subjects' acting, call the audience's attention to it so they will appreciate it. They like to be kept informed of what is going on. After you have had experience you will notice little things which the subjects will do which will escape the audience and calling their attention to such things always pleases them. Do not talk too long, but just a little after each scene. Your entertainment should be over not later than 10:30, and I usually try to stop twenty minutes after ten. Your entertainment is a continuous one. The curtain goes up a quarter after eight, and if you stop the entertainment at twenty minutes after ten, you have given your audience really more actual entertainment than any regular show in which they stay until eleven o'clock, because of the waits between acts. I have frequently, when I have had exceptionally good subjects, closed my show at ten o'clock. You must judge by the effect upon the audience, and your ability to do this comes from experience. In closing at ten o'clock, I usually address the audience, and tell them that I realize that they have had an unusually fine entertainment and that I don't want to tire them out, and say: "Judging from your faces and the way you have applauded and laughed at the entertainment, I am sure you must be tired, therefore, that will be all for this evening, and I hope to see you all here tomorrow night," etc. Always close your evening's entertainment with the best scene of the evening. You will soon get to know which scenes create the most laughter, and those are the scenes to keep for your closing scenes. I do this, because I like to send my audience home feeling that the last was the best of all.

Now proceed with the next test which gives the audience a rest from laughing and this test is called the cataleptic test. See illustration 18.

LESSON XXX

You are now prepared for the closing scene for the evening. On my first night, I close with what is called the "fishing scene." I take three or four subjects and have them seated in chairs on the front part of the stage. Put them all to sleep and lay a broom in the lap of each one. Broom-sticks are better. If you can get old brooms, cut off the broom and use only the sticks. I generally carry these with me because it is not always possible to obtain old brooms in every town you go to. I lay these sticks across their laps after I have put them in a sound sleep. Then I suggest to the subjects as follows: "Now, when you open your eyes, you will find that you are seated on the bank of a beautiful stream with a fishing outfit and a pail of minnows at your side, and you are going to catch some fine fish for supper." Then I tell them to open their eyes and start fishing. After they get fairly started, I put my hand on the shoulder of the best subject and tell him to come with me, that I am going to show him a place which is better than the place at which he is fishing. If there is a box in the theatre, I have him sit on the railing of the front box, providing it is not occupied. If it is occupied, then I have him sit down on

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the floor of the stage near the box with his feet hanging down in the orchestra pit, away from the footlights, so he will not strike the lights with his stick as he pulls in the imaginary fish. Then I put another on the other side, leaving one or two in the center to fish there. I tell one of the subjects sitting near the box that he is having fine luck. I tell one of the others that he is having fair luck, and another one that he is having no luck at all. The subject that has the best facial expression, I usually use for the subject who is having no luck at all, then in an undertone (so the audience cannot hear me) I tell him that he is going to get mad and will swear just a few times after the audience is still. Do not permit a subject to swear too much. A little swearing always sounds natural, but too much spoils the effect of the scene. (You should exercise good judgment in this.) As a climax to the scene, I suggest very loudly: "Boys there is a large number of bumble bees stinging you all over your bodies and faces," and as the audience is laughing loudly at this climax, I awaken them all, and that closes the evening's entertainment. I then thank the audience for their kindness and tell them that I hope I have pleased them and that I hope to see them tomorrow night. Then give every subject who has appeared on your stage a complimentary ticket for the next night, telling them that you hope they will come back. The subjects on whom you have been unsuccessful, should be told that you will be glad to work on them again tomorrow night, also tell them that if they have time and will come around to the hotel the following day, you will be glad to experiment with them and try to put them under hypnosis so as to be able to use them the next night.

C O N C L U S I O N

In conclusion, I wish to advise the students of this course, if they hope to get the most out of it, to study every part of the course thoroughly. Do not simply read it over as you would a book and think that you understand it. A study of practical hypnotism such as is given herein cannot be brought to a successful issue without giving the matter serious thought, and putting the information into practical use. Anyone who can read or write can master this course. I have even had students who could not read or write who have mastered the instruction. They were compelled to have their friends read it for them.

This is not a power which only a few possess as many suppose. It is a natural law just the same as other natural laws. We all have the power to influence others to a greater or less extent, and it only remains for us to develop it. The more the student practices the greater success he will have. Read all the literature you can on the subject. You will find it time well spent, as it is a knowledge which can be used in every walk of life, and the more you practice it, the greater will become your opportunities. When you understand the law of suggestion as it is taught in this course, you will look upon things in an entirely different light. It will enable you to make a success of almost any undertaking as it is almost impossible to make a success of anything unless you understand how to influence and control people,

and by studying and practicing this course you are able to accomplish this. It is like everything else. You must expect a few failures on the start but never give up. Be persistent. Make up your mind that you will succeed and half the battle is won. Giving a few entertainments, either privately among your friends or in public, will develop in you a confidence in yourself which will enable you to accomplish wonders in any line of business in which you may decide to enter, and then in your business always keep the knowledge you have gained from this instruction in mind. You will find it will help you in so many, many ways.

I do not want you to read this course through, lay it aside and say there is nothing in it. You cannot form any conception of what this knowledge will do for you until you have given it a thorough practical trial. I would not take any amount of money for the knowledge which I have gained through my long years of practice in the science of hypnotism, and I am sure this will be your experience, if you will go into the matter thoroughly with the object in view of acquiring at least, a thorough, practical, working knowledge of the law of Suggestion.

I shall be glad to help every student in every way I can to acquire the knowledge contained in this course, and if there are any points which are not clear, it will be a pleasure on my part to give you the necessary information to enable you to succeed in any branch of hypnotism.

Again, I wish to repeat, do not pass any opinion on the merits of this course until you have tried it on some subject. Learn how to do the falling back and falling forward tests if nothing more, and then try these tests on a dozen people, and by the time that you have tried a dozen you will realize that there is a great deal more in the Science of Suggestion than you have heretofore dreamed of. You would not think of buying a suit of clothes and criticising the fit before you had tried it on, and I ask you to observe the same principle in the study and practice of this course of instruction. Do not criticise it until you have tried it, and if you will follow my advice in this respect, you will become just as enthusiastic over this wonderful science as my other pupils and as I am myself.

Wishing you the best of success, I beg to remain,

Sincerely and cordially yours,

Herbert L. Flint.

and by studying and practicing this course you are able to accomplish this. It is like everything else. You must expect a few failures on the start but never give up. Be persistent. Make up your mind that you will succeed and half the battle is won. Giving a few entertainments, either privately among your friends or in public, will develop in you a confidence in yourself which will enable you to accomplish wonders in any line of business in which you may decide to enter, and then in your business always keep the knowledge you have gained from this instruction in mind. You will find it will help you in so many, many ways.

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Sincerely and cordially yours,

Herbert L. Flint.

Examination Questions

Every student after he finishes the course, naturally feels pride in knowing how well he understands the subject, and I advise everyone of our students to try the examination. When the student feels he knows enough about the course to pass an examination, he should notify us, and we will forward the necessary questions by return mail. If the student passes the examination by 75 per cent, he is entitled to receive our beautiful diploma. A small graduation fee of \$3.00 is required from those who desire the diploma. This pays for having same engrossed by an expert penmen and other expenses in connection with it.

If you wish to try the examination without the diploma, we will grade your examination papers and notify you if you pass, giving you your percentage. We will make no charge whatever for this.

A reproduction of our diploma will be found on a circular which you will receive with this course. This circular fully describes it.

Address:

Flint's College of Hypnotism

Cleveland, Ohio, U. S. A.

